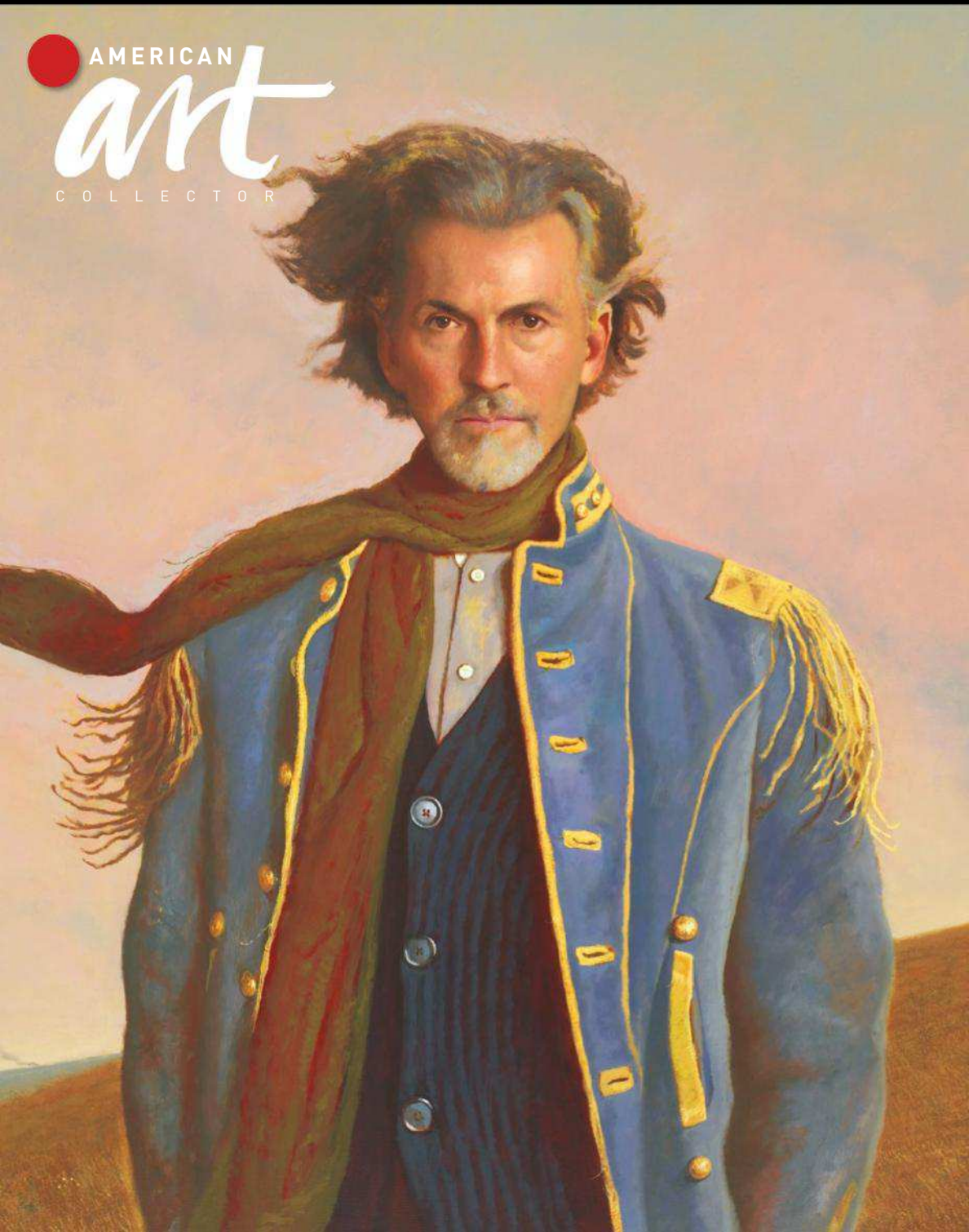
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EDITORIAL

JOSHUA ROSE / Editor
editor@americanartcollector.com

ROCHELLE BELSITO / Managing Editor
rbelsito@americanartcollector.com

MICHAEL CLAWSON / Deputy Editor

ERIN E. RAND / Assistant Editor

ALYSSA M. TIDWELL / Associate Editor

JOHN O'HERN / Santa Fe Editor

FRANCIS SMITH / Contributing Photographer

MAIA GELVIN / Editorial Intern

ADVERTISING (866) 619-0841

LISA REDWINE / Senior Account Executive
lredwine@americanartcollector.com

CHRISTIE CAVALIER / Senior Account Executive
ccavalier@americanartcollector.com

ANITA WELDON / Senior Account Executive
aweldon@americanartcollector.com

CYNDI HOCHBERG / Senior Account Executive
cyndih@americanartcollector.com

CAMI BEAUGUREAU / Account Executive
camib@americanartcollector.com

TRAFFIC

BEN CROCKETT / Traffic Manager
traffic@americanartcollector.com

PRODUCTION

ADOLFO CASTILLO / Multi Media Manager

TONY NOLAN / Art Director

AUDREY WELCH / Graphic Designer

KEVIN KING / Junior Designer

SUBSCRIPTIONS (877) 947-0792

EMILY YEE / Subscriptions Manager
service@americanartcollector.com

JAIME PEACH / Accounts Receivable
jpeach@americanartcollector.com

JESSICA HUBBARD / Subscriptions Coordinator
admin@americanartcollector.com

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American Art Collector 7530 E. Main Street, Suite 105, Scottsdale, AZ 85251 Telephone (480) 425-0806. Fax (480) 425-0724 or write to American Art Collector, P.O. Box 2320, Scottsdale, AZ 85252-2320

Single copies $7.95. Subscription rate for one year is $36. To place an order, change address or make a customer service query, please email service@AmericanArtCollector.com or write to PO Box 2320, Scottsdale, AZ 85252-2320. Periodicals postage rates paid at Scottsdale, AZ, and at additional mailing offices.

POSTMASTER: Send all address changes to American Art Collector, P.O. Box 2320, Scottsdale, AZ 85252-2320

AMERICAN ART COLLECTOR (ISSN 1547-7088) is published 12 times a year by International Artist Publishing Inc.

CANADA: American Art Collector Publications Mail Agreement No. 40064408 Return Undeliverable Canadian Addresses to Express Messenger International PO Box 25058, London BRC, Ontario, Canada N6C 6A8 www.AmericanArtCollector.com



Worthy

I've been the Editor of *American Art Collector* since the very beginning. While we launched the first magazine in September 2005, my job actually began in June of that same year. So it has now been 13 years since we have been creating and publishing this magazine every month. Thirteen years. One hundred and fifty three issues!

A lot has changed in the publishing world since that time. But one thing that hasn't changed is that fact that *American Art Collector* is a collector-driven magazine and we pride ourselves in knowing that the best collectors of contemporary and representational art read this magazine on a monthly basis and use it to help them acquire art for their collections.

How do we know this? Simple. The galleries tell us.

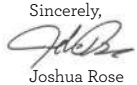
Just recently, Steve Diamant from Arcadia Contemporary in Los Angeles reached out to me. This is what he said. "[The March] issue featured our ads for Adam Vinson's March exhibition, *Song and Dance*. A collector from New York state was reading the magazine and saw the ad with the painting *Life Is A Banquet*. He called on the day the exhibition was opening and asked if it was available, we said it was and he said, 'I'll take it.' That easy."

And even more recently I was contacted by Christina Lotton at Lotton Gallery in Chicago. And this is what she said: "We had a longtime collector who reads the magazine every month. When he got his copy of the May issue he called right away and bought two works...He's such a huge fan of the magazine and he regularly uses it to see what new art is available."

"That easy." Words to live by. And that is our goal as it has been since day one. A magazine that connects the best collectors across the country with the best galleries to help them find new work for their collections.

And it warms our heart knowing that this still happens. Year after year. Issue after issue.

Sincerely,



Joshua Rose

P.S. If you have a sold story that you would like to share, please email me at editor@amercianartcollector.com.



ON THE COVER

Bo Bartlett, *Outrider*, oil on linen, 48 x 48". Courtesy the artist and Miles McEnery Gallery.

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Clark, “Sleeping Fox with Butterflies ,” 10 x 10”, Mixed Media Oil on Panel



Clark, “Raccoon with Butterflies ,” 10 x 8”, Mixed Media Oil on Panel



Clark, “Red Fox and Two Butterflies,” 10 x 10”, Mixed Media Oil on Panel



Lafargue, “Boy on the Moon Vase,” 10 x 3”, Hand-Painted Porcelain

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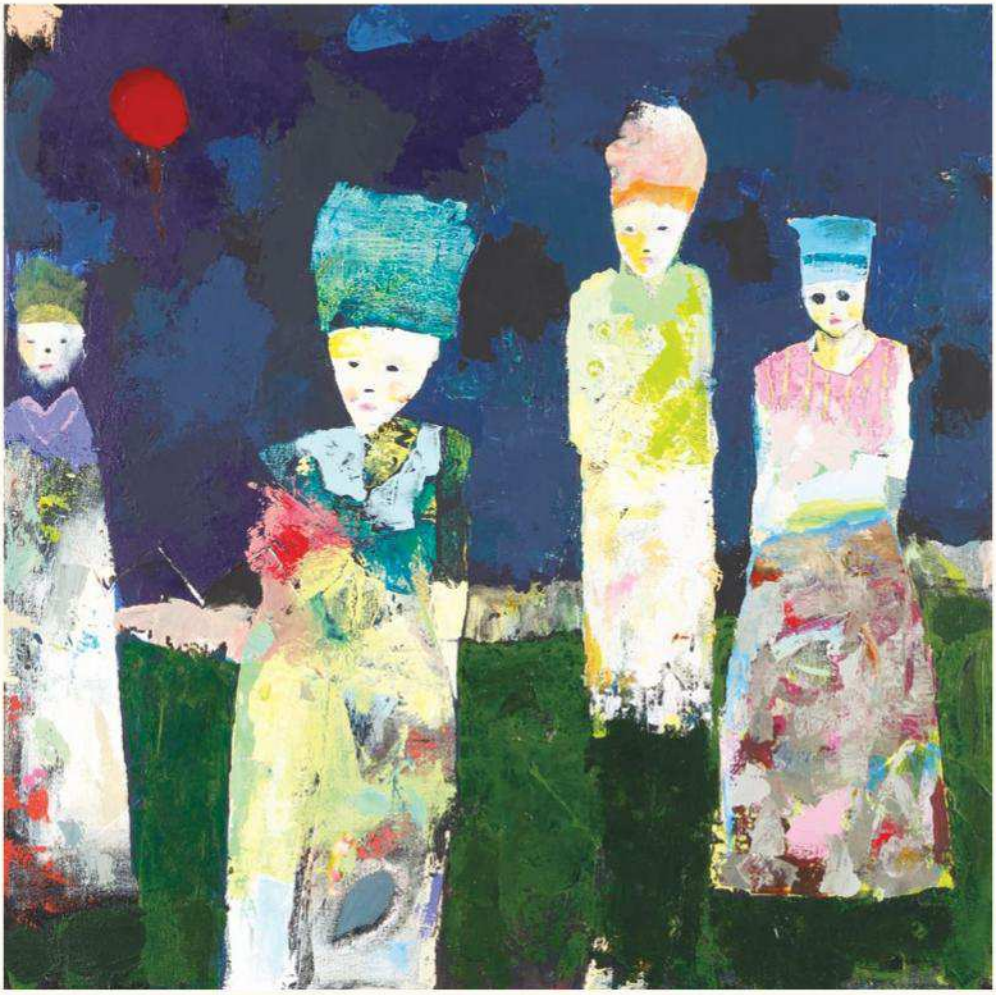
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"Mujeres" 30 x 30 acrylic

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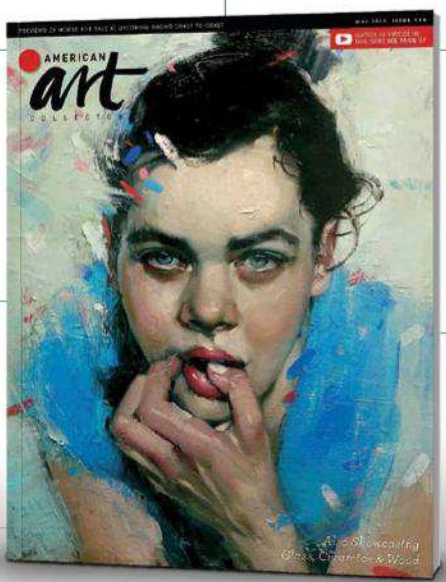
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ANATOMY OF THE MAGAZINE

Use this magazine to help you become the first to acquire new works for sale at upcoming shows coast to coast

COAST-TO-COAST COVERAGE

Find out what's happening across the nation. This is the first magazine to provide coast-to-coast coverage of upcoming shows from artists and galleries specializing in traditional fine art paintings and sculpture—the art that collectors want.



PREVIEWS

In the Preview pages, we reveal new works about to come available for sale by the country's leading galleries.

ART SHOW LOCATIONS

At the top of each Preview page you'll see the destination where the upcoming exhibition is showing, the dates, and the gallery address and contact details so you can make inquiries about new works—before they go on sale to the general public.

ARTIST FOCUS PAGES

These one-page articles are bonus Previews and focus on additional exhibitions taking place each month. Artist Focus Pages also show new works available for purchase, providing another valuable resource for finding more one-of-a-kind works of art.

ART LOVER'S GUIDES

Broaden your horizons by reading about the fabulous new art to be shown in some of the country's most exciting and stimulating art destinations.

COLLECTOR HOMES

Our nationally recognized interior design consultants take you inside the homes of major art collectors to show how the collections have been hung.

ART MARKET INSIGHTS

Find out everything the discerning collector needs to know. Each month a group of art experts share their behind-the-scenes knowledge of how the art market works.

SOLD!

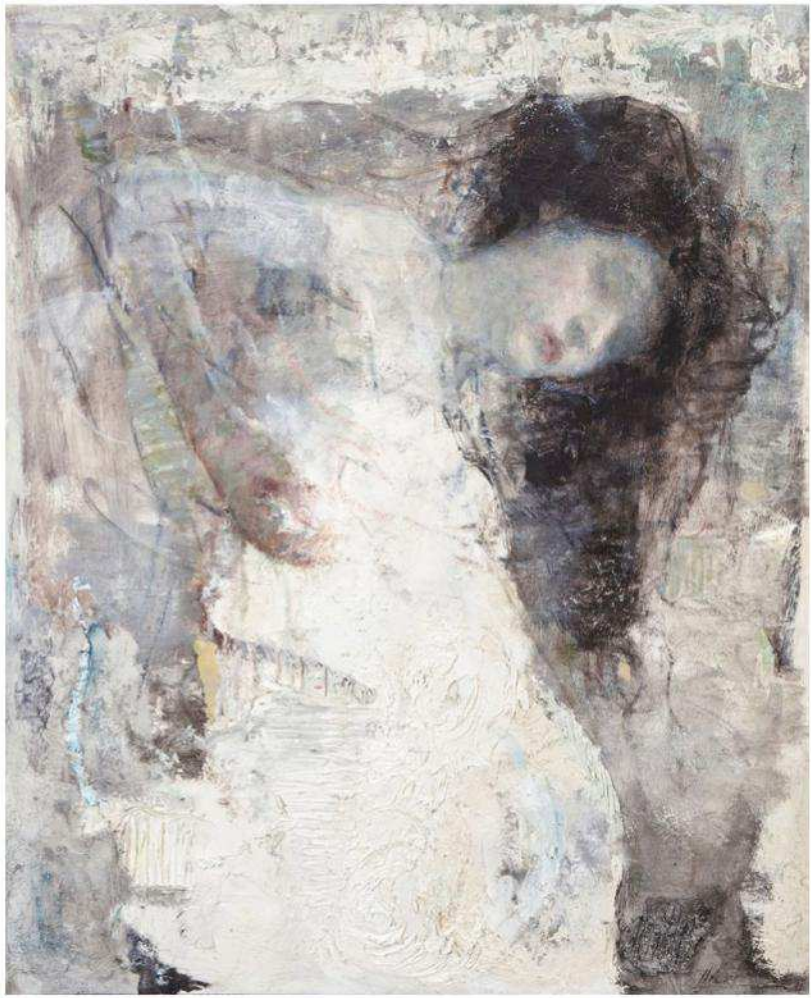
Read our monthly SOLD! pages to find out who's buying whose art they first saw in this magazine.

VIRTUAL ART WALK

Visit www.AmericanArtCollector.com to see our sensational Virtual Art Walk. When a show announcement catches your eye, click on it and the art image will enlarge. Click again, and you will be linked directly to the gallery hosting the upcoming show.



Ron Hicks Faces Of Eve



The Expectation • 23 x 19 • Oil on Wood Panel

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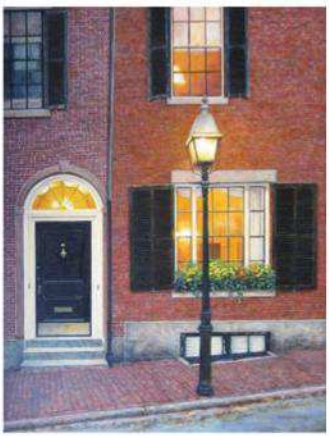
Apex | bronze
33 x 17 x 23 in

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TOWN AND COUNTRY



Marieluise Hutchinson, In One Era Out the Other, oil on panel, 8"x 36"



Roderick O'Flaherty, Morning Lights, Beacon Hill, oil on panel, 24"x 18"



Michael Compton, Brides Wreath, oil on canvas, 18"x 24"

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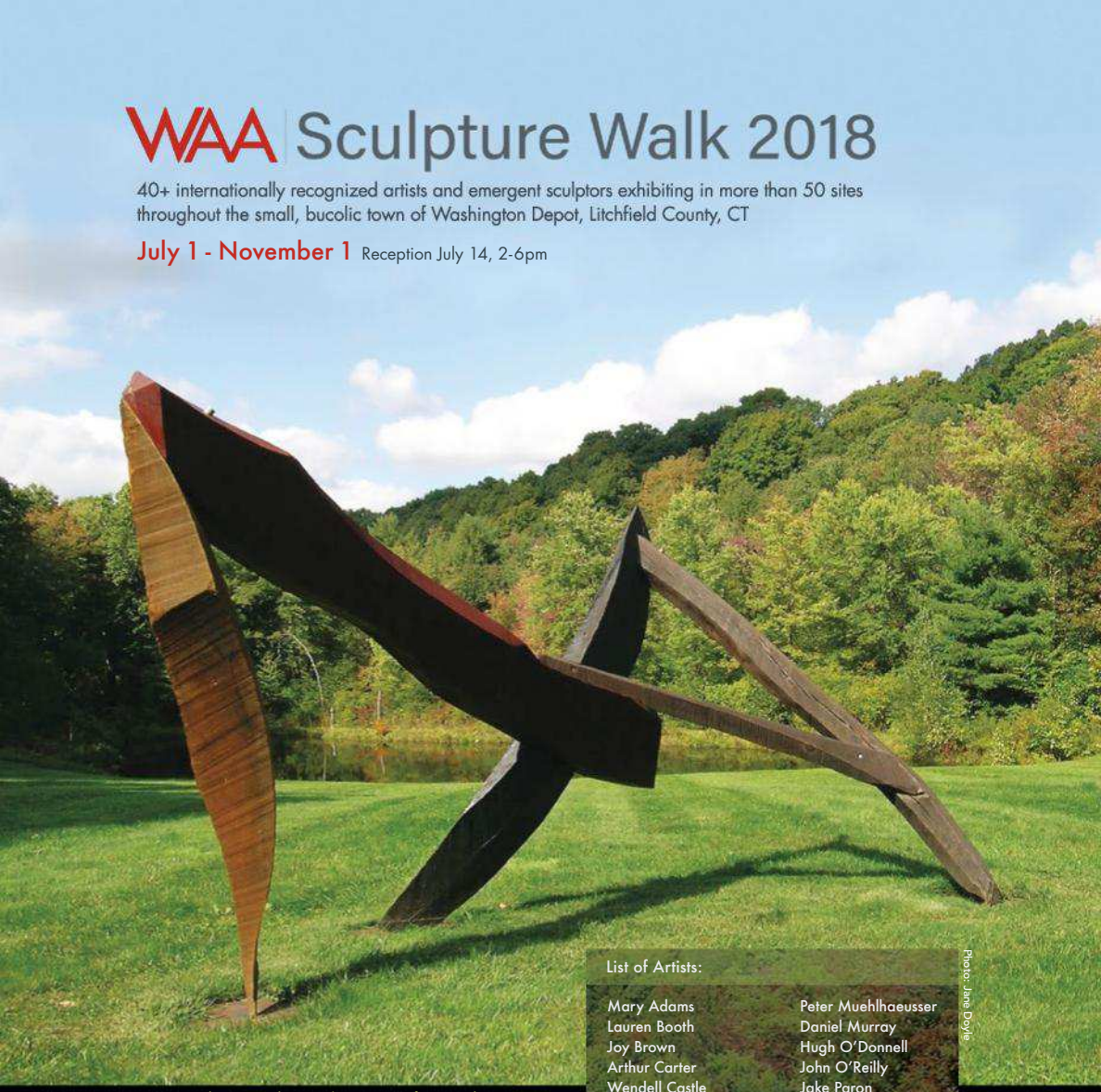
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INNISHKEEN by Tom Doyle, 2003/2017. Bronze from wood. 6'4"H x 8'5"W x 10'10"L.

Photo: Jane Doyle

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List of Artists:

Mary Adams
Lauren Booth
Joy Brown
Arthur Carter
Wendell Castle
Ralph Derby
Tom Doyle
Caio Fonseca
Sam Funk
Joe Gitterman
Harry Gordon
Philip Grausman
Timothy Hochstetter
Fitzhugh Karol
Cornelia Kubler Kavanagh
Peter Kirkiles
Elizabeth MacDonald
Ann Mallory
Mark Mennin
Momix Dance Theater
Peter Muehlhaeusser
Daniel Murray
Hugh O'Donnell
John O'Reilly
Jake Paron
Michael Patterson
Marsha Pels
Jon Piasecki
Don Porcaro
Tim Prentice
Julian Schnabel
Stephen Shaheen
Ned Smyth
Michael Steiner
Frank Stella
Norman Sunshine
William "Bill" Talbot
William Hyde Talbot
Robert Taplin
Lee Tribe



TS Harris

Exhibition of New Works

July 13, 2018 - Nantucket

Summer Days

40 x 40 inches, oil on canvas

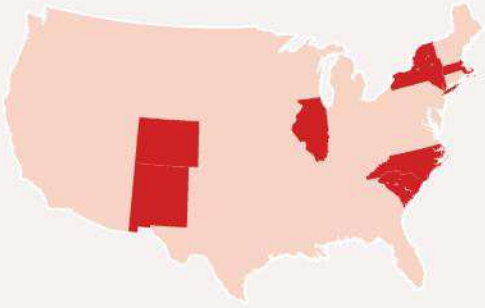
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- Taos

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- New York
- Northport

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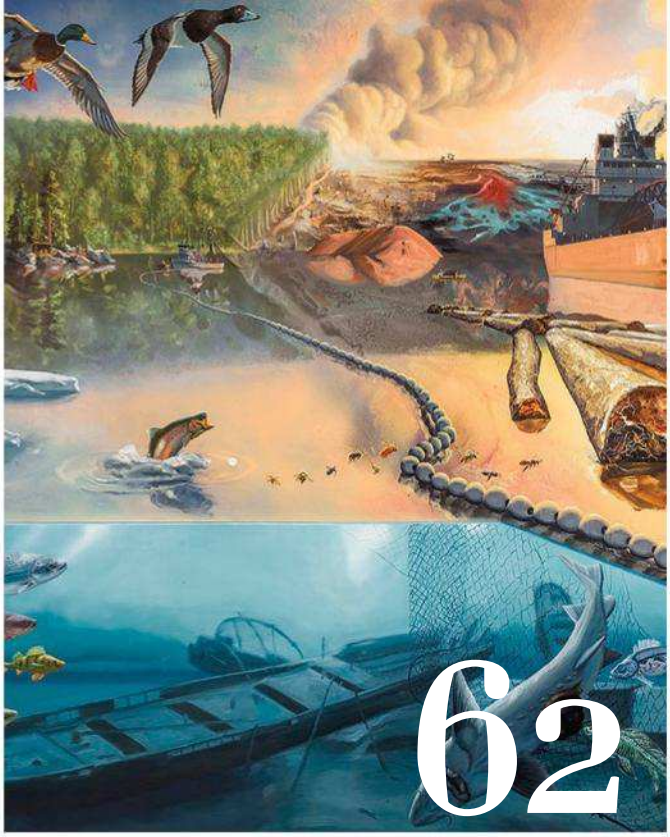
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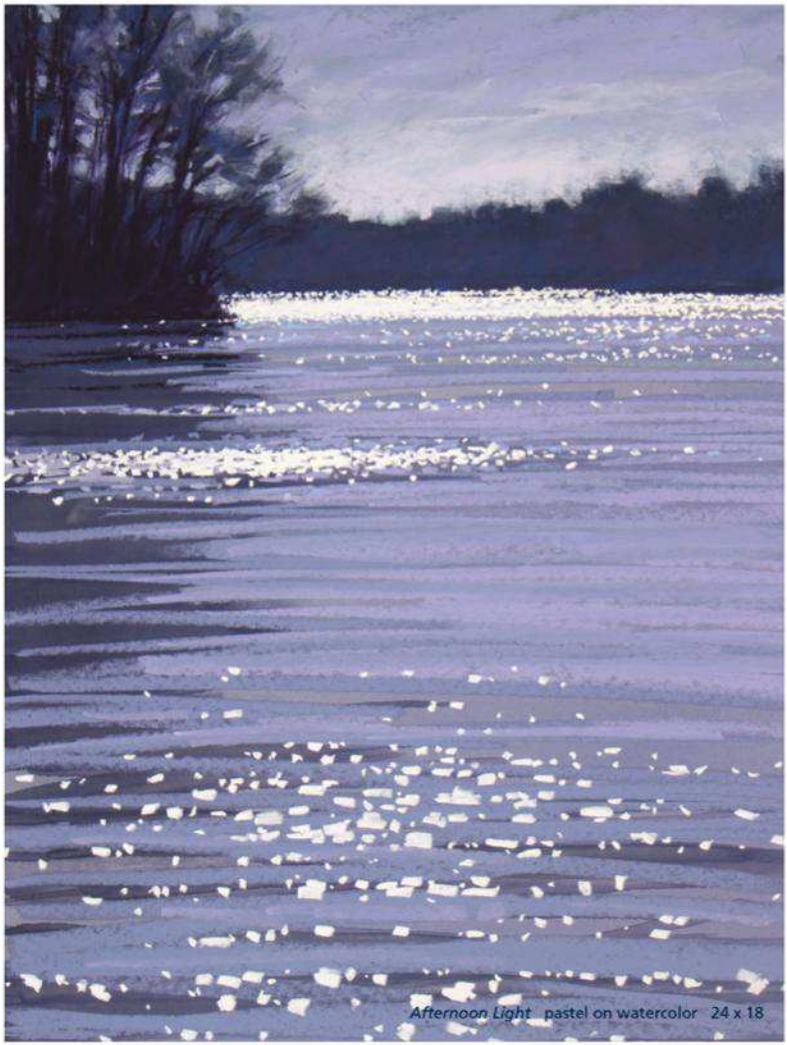
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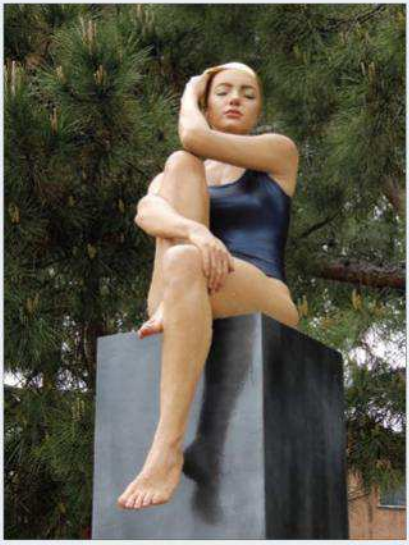
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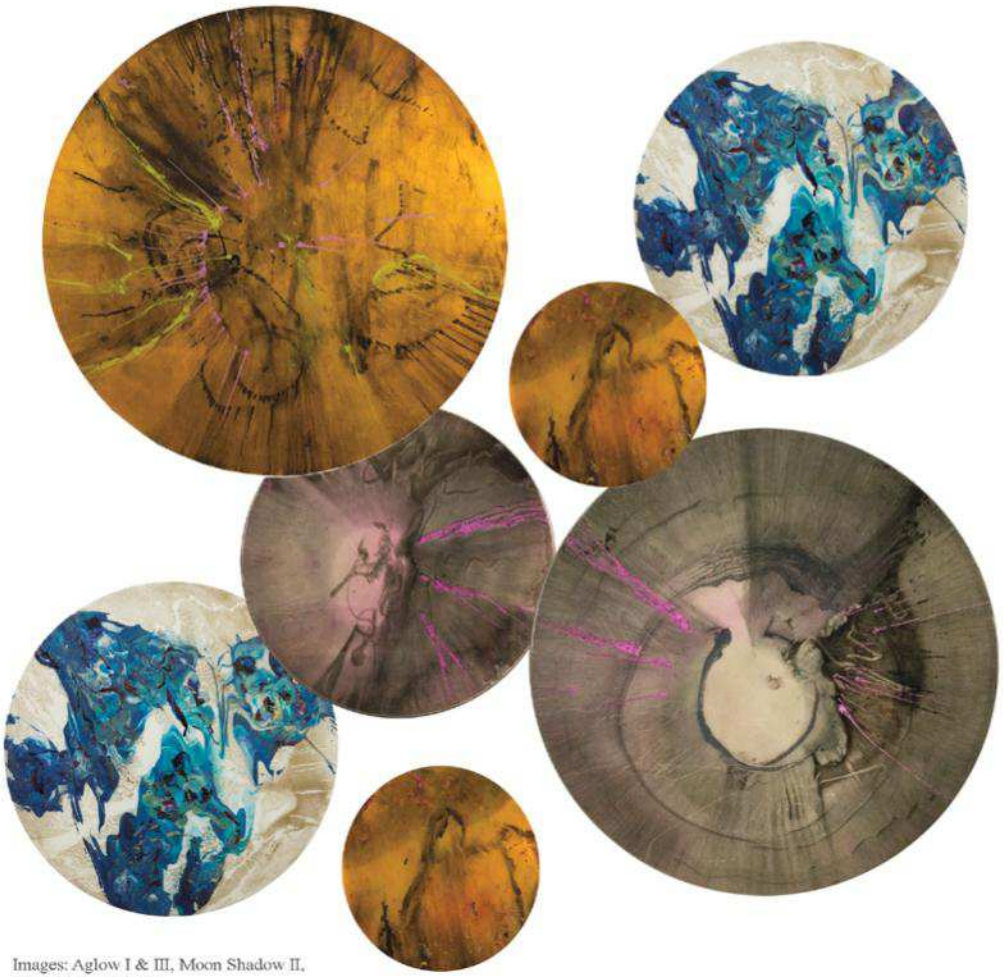
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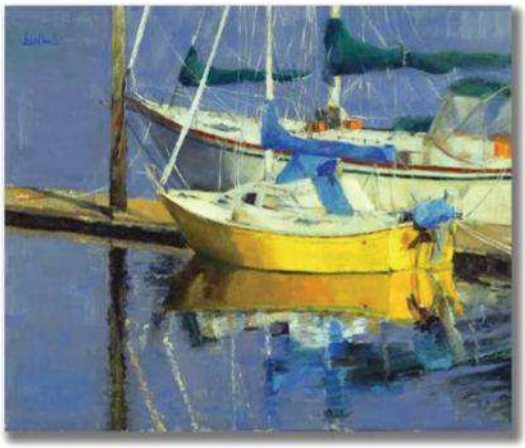
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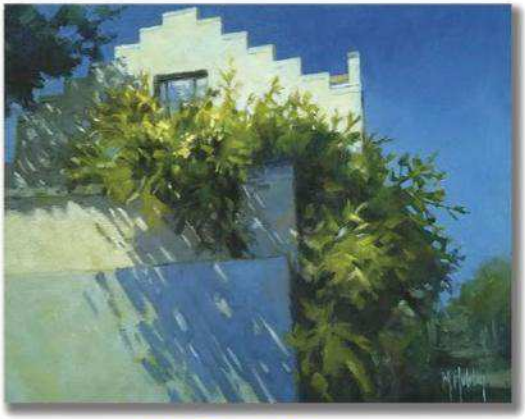
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BRIDGEHAMPTON MUSEUM
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Image courtesy of Jen Wink Hays and Uprise Art.

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American Procession



Sandow Birk and Elyse Pignolet, *American Procession*, left panel, 2017

At Track 16 Gallery, Sandow Birk and Elyse Pignolet present a panorama of American icons and ideology. *American Procession* consists of two 17-foot long woodblock prints, along with individual works by each artist. The enormous prints are inspired by the *Procession of Princes* mural in Dresden, Germany. The exhibition runs through July 28.

Avian Murals

Images of North American birds are appearing in large-scale murals in New York City as a part of the Audubon Mural Project, a collaboration between the National Audubon Society and Ari Gitler of Gitler &_____ Gallery. Currently, there are 82 completed murals of 312 intended, representing the number of North American bird species under threat from climate change.



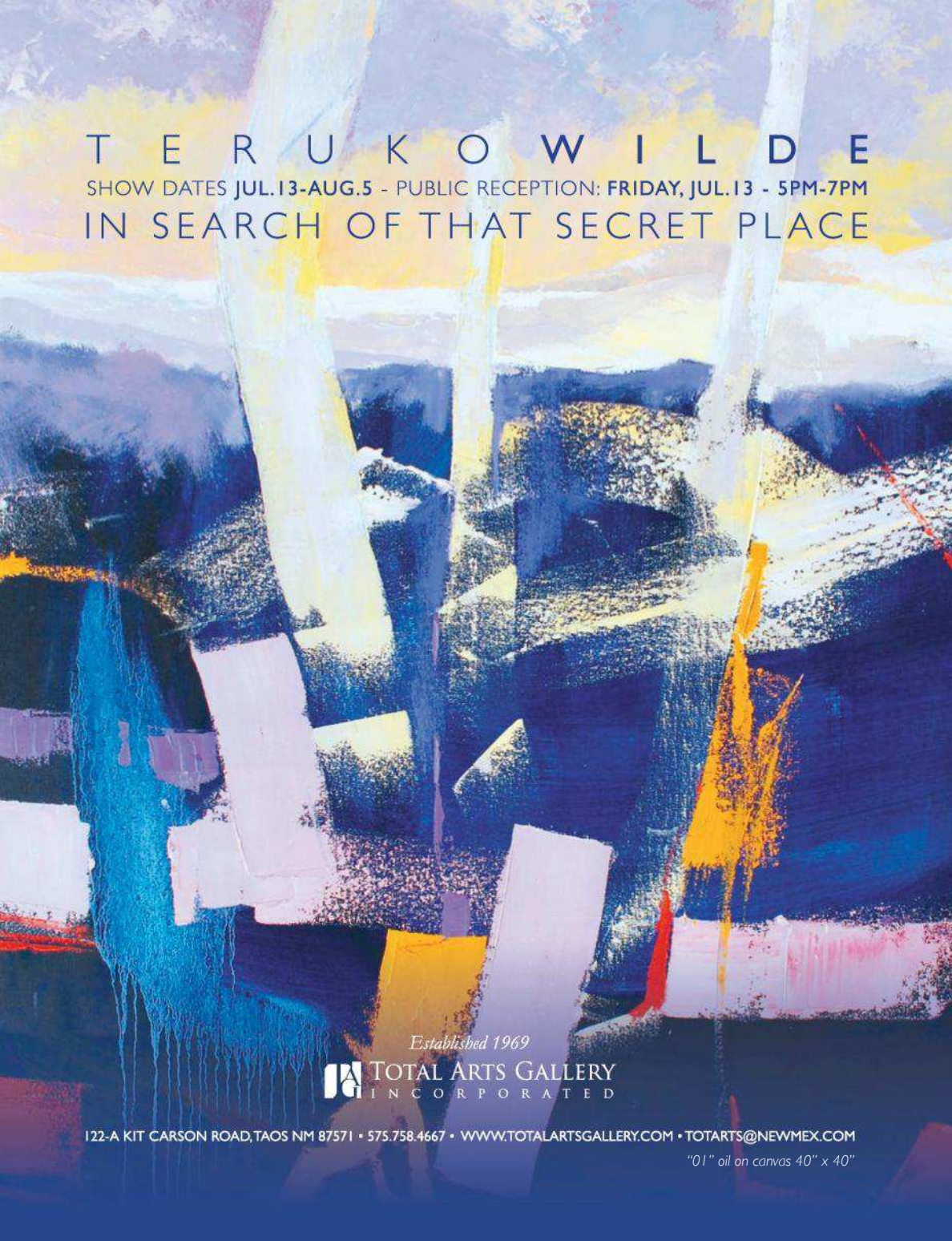
Ashli Sisk, *Black-chinned Hummingbird*. Located at 601 W. 149th Street.



Parviz Tanavoli, *Lion and Sword*, 2008, screenprint, ed. 25 of 80, 27 9/16 x 39 3/8". Los Angeles County Museum of Art, gift of Hope Warschaw through the 2018 Collectors Committee, © Parviz Tanavoli.

Expanding Collection

The Los Angeles County Museum of Art announced the acquisition of 10 new works during its Collectors Committee fundraiser, which raised more than $3.1 million. The acquisitions include works by Betye Saar, Martha Boto, Parviz Tanavoli, Ruth Asawa, Julie Mehretu and Jennifer Bartlett.


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"01" oil on canvas 40" x 40"

Prayer Paintings

Through July 27 at Andrea Schwartz Gallery is Donald Bradford's *Prayer Paintings*. The works are inspired by a photograph of a large, glass box filled with prayers taken by friends traveling in Italy, as well as the artist's cousin's battle with cancer.



Donald Bradford, *Prayers for Nancy, 3*, oil on canvas, 36 x 51"



Icons of Style

The Getty Center explores a century of fashion history in *Icons of Style*. The exhibition surveys the rich and varied history of modern fashion photography, 1911 through 2011, exploring how photographers shaped evolving notions of style and beauty. The exhibition remains on view through October 21.

Glen Luchford, *Kate Moss*, negative 1994, print 2017, gelatin silver print, 15 11/16 x 20 15/16". © Glen Luchford, The J. Paul Getty Museum, Los Angeles, Gift of Glen and Tanya Luchford. 2017.121.1

Flash Photography

The Whitney explores the work of Harold Edgerton, a pioneering figure in 20th-century American photography. Drawn entirely from the museum's collection *Flash* includes around 40 midcentury photographs that highlight Edgerton's inventive uses of flash technology, revealing the magic of everyday life.



Harold Edgerton (1903-1990), *Jumping Girl*, 1940, dye transfer print, ed. 13 of 20, 20 x 15 1/8" (sheet), 16 7/8 x 12 11/16" (image). Whitney Museum of American Art, New York; gift of the Harold and Esther Edgerton Family Foundation 96.117.57. © 2010 MIT. Courtesy of MIT Museum.

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Treasured, 6x8, oil and 23kt gold



Purple Finch, 7x8, oil



Red Blues, 11x14, oil



Bluebird Taking Wing, 10x12, oil

July
5 & 6

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art SHOW CALENDAR

In every issue of *American Art Collector* magazine, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Erin Rand, to discuss how your event can be included in this calendar at **(480) 246-3789** or **erand@americanartcollector.com**.

5 JUL 2018



BRIDGEHAMPTON, NY

THE BRIDGEHAMPTON MUSEUM

Market Art + Design

Market Art + Design returns to Bridgehampton for its eighth edition. The tightly curated modern and contemporary art fair showcases 65 top galleries

www.artmarkethamptons.com

Through July 8

5

LAGUNA BEACH, CA

FESTIVAL OF ARTS

Festival of Arts of Laguna Beach

For the 85th year, the *Festival of Arts* will include a wide variety of media such as paintings, photography, sculpture, hand-crafted wood and furniture, ceramics and more by Orange County artists.

www.lagunafestivalofarts.com

Through September 1

6

RALEIGH, NC

CAM RALEIGH

Jason Craighead: New Works

Raleigh's contemporary art museum features works from Craighead, a recognized leader in the North Carolina art scene. His mixed-media work is expressive, raw and honest.

www.camraleigh.org

Through August 26

WILMINGTON, DE

DELAWARE CONTEMPORARY

The Little Things: Neal Breton and Haley Lauw

An exhibition of artists from California and Florida focusing on the small things in life when everything starts to come together and click, and challenging the "normal experience." Bold colors and dimensions combine to create a welcoming encounter with the pieces.

www.decontemporary.org

Through September 12

7

PHOENIX, AZ

PHOENIX ART MUSEUM

In the Company of Women: Women Artists from the Collection

Following the #MeToo movement and growing awareness of gender inequality, the museum will display approximately 50 works by women. The exhibit questions and challenges what is perceived as great art.

www.phxart.org

Through August 12

13

NEW YORK, NY

WHITNEY MUSEUM OF AMERICAN ART

Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art

Seven emerging Latinx artists from the United States and Puerto Rico use their pieces to question the relationship between indigenous and vernacular perspectives of how the land should be treated by means of construction and cosmology in the Americas.

www.whitney.org

Through September 30

15

LOS ANGELES, CA

LACMA

3D: Double Vision

The first American exhibition to feature an array of artwork highlighting the illusion of three-dimensional artworks. Inspiration from art, science, culture and entertainment makes for an engaging and immersive experience.

www.lacma.org

Through March 31, 2019

17

CHICAGO, IL

MCA CHICAGO

Chicago Works: Mika Horibuchi

The Chicago-based artist uses window blinds, curtains and optical illusions to create a discussion of how these subjects conceal as much as they reveal. Her intricate realism and subtle hyperrealism draws a thin line between what is real and deceptive.

www.mcachicago.org

Through December 2

18

BRONX, NY

BRONX MUSEUM OF THE ARTS

Diana Al-Hadid: Delirious Matter

Al-Hadid's sculptural forms refer to the boundaries of space, inspired by historical art and science. Her current exhibit is an ode to Giambattista Nolli's landmark 1748 map of Rome, using the same ideas of voids and solids, transparency and opaqueness to convey Rome's public and private spaces.

www.bronxmuseum.org

Through October 14

28

MIDDLETOWN, RI

ST. GEORGE'S SCHOOL ICE RINK

The Newport Show

The annual summer event will showcase antique furniture, jewelry and fine art along with a modern series of photographs and midcentury art under the new name *The Newport Show*.

www.newporthistory.org

Through July 29

FISH CREEK, WI

DOOR COUNTY

Door County Plein Air Festival

The tradition of outdoor painting lives on as over 35 artists convene to capture the light and summer waters of the Wisconsin landscape. A public paint, live entertainment and a Collector's Preview Gala Auction are among the events that happening during the festival.

www.peninsulaschoolofart.org

Through August 11

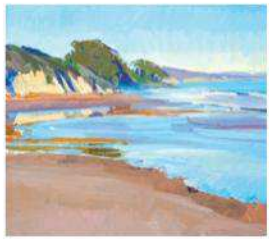
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acrylic on panel, 18"x 20"



Mark Beck, Strange Cargo,
oil on canvas, 23"x 36"

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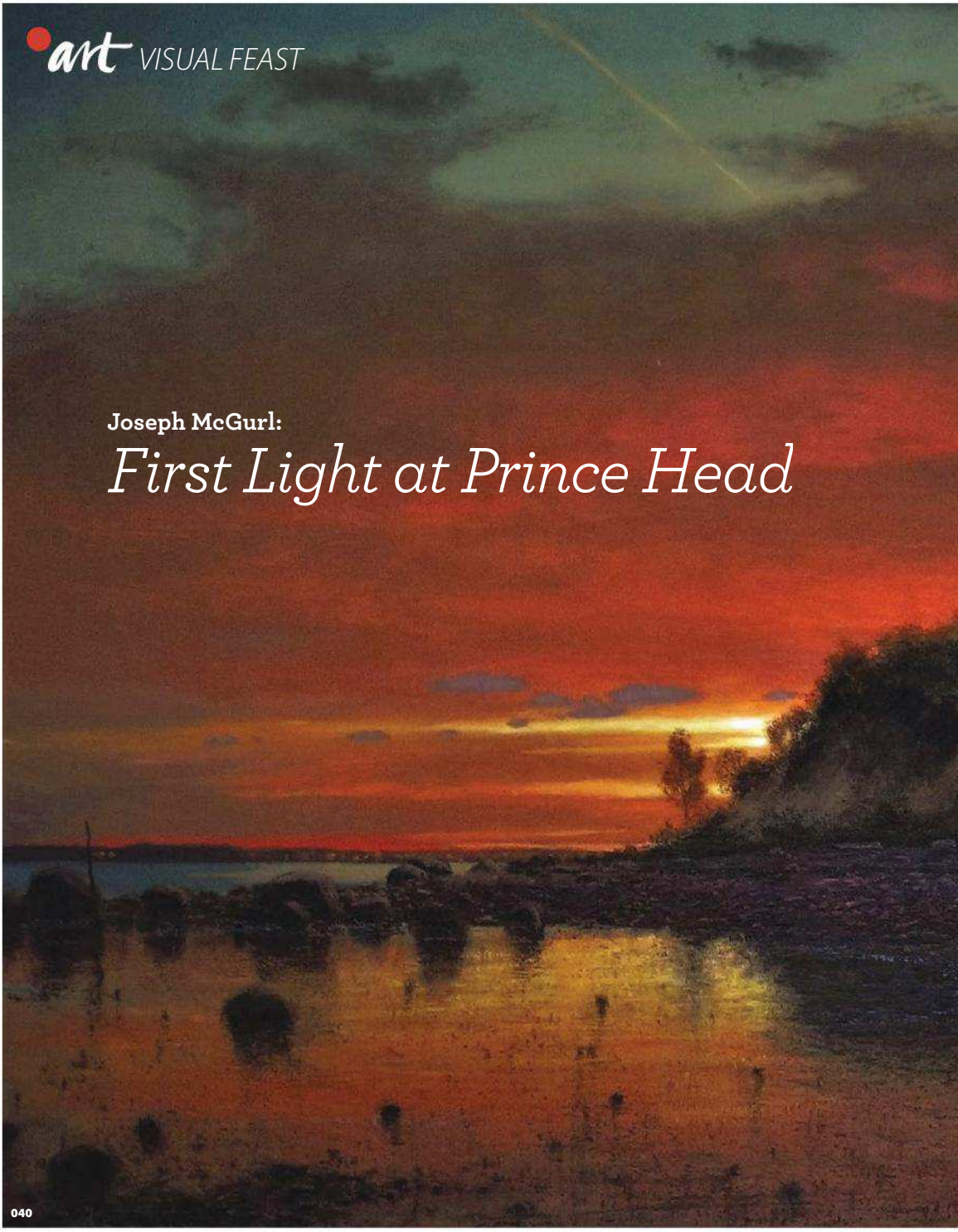


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Joseph McGurl:

First Light at Prince Head



Growing up on the Massachusetts shore, Boston Harbor and its islands were artist Joseph McGurl's backyard where he and his friends would fish, catch lobsters, swim, sail and camp. His ongoing survey of the coastal area, *The Boston Harbor Islands Project*, he says, "is a return to the place that inspired my love for the natural world." Throughout the series he explores layers of depth in his art, as seen in one of his newest works, *First Light at Prince Head*, which combines a plein air sketch with color and light from his memory and imagination.

"Making imaginary scenarios that appear real is one of the most rewarding aspects of painting for me," McGurl shares. "This is where the value of painting from life manifests itself—all the sketches I've painted over the years have provided the empirical and rational knowledge to make things up in a convincing manner."

The Boston Harbor Islands Project: First Light at Prince Head (detail), oil on canvas, 16 x 20"

MARKET ART + DESIGN
When: July 5-8, 2018; July 5, 6-10 p.m., VIP preview
Where: Bridgehampton Museum,
2368 Montauk Highway, Bridgehampton, NY 11932
Information: www.artmarkethamptons.com



1
Market Art + Design returns to the Bridgehampton Museum for its eighth edition.

2
Bo Bartlett, *Patriarch*, oil on canvas, 48½ x 65". Courtesy the artist and RJD Gallery.

1

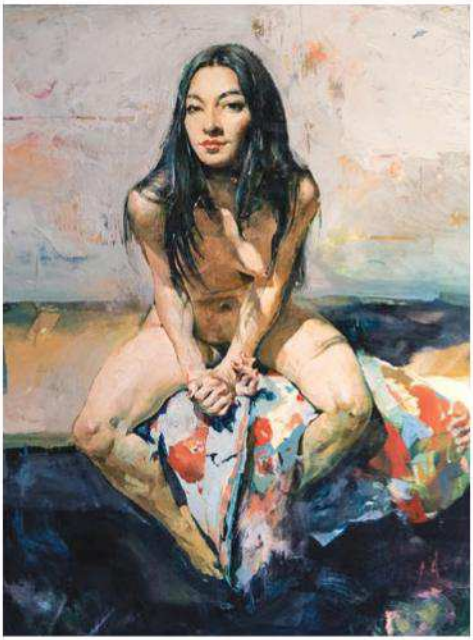
Weekend in the Hamptons

The eighth edition of Market Art + Design is its largest show to date.

This year is one of expansion for *Market Art + Design*. For its eighth edition, the event returns to the Bridgehampton Museum on Montauk Highway as the largest and most important edition to date. Seventy-five exhibitors of modern and contemporary art from around the world will present at the fair. Dealers include Haven Gallery, Galerie Fledermaus, Paradigm Gallery + Studio, Vertu Fine Art and RJD Gallery, among others.



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Also based in Bridgehampton, RJD Gallery will bring works from Bo Bartlett, Rick Garland, Andrea Kowch, Harmonia Rosales, Jorge Rosales, Jorge Santos and Jamie Wyeth. "We've done the fair for years, always met wonderful collectors and found positive results," says gallery principal Richard J. Demato.

Works from Masha Gusova, Brian Mashburn and others will be available from the Northport, New York-based Haven Gallery. In *Great Leap Forward*, Mashburn paints the silhouette of a gothic castle, shrouded in clouds, while a tree with budding flowers and songbirds on its branches is displayed at the forefront. From Galerie Fledermaus is Kent William's *Cool with Red*, along with historic works from Gustav Klimt and Egon Schiele. Paradigm Gallery + Studio will bring a series of figurative and landscape works from Katherine Fraser.

Featured alongside the galleries and exhibitors at this year's fair will be a furniture and object oriented design presentation, curated by Wesley Moon, which is meant to highlight the industry's most innovative makers. The fair is also expanding its relationship with its beneficiary partner, the Parrish Art Museum.

On July 5, a preview will be held for VIP pass and preview pass holders. The show will open to the general public on July 6 and 7 from 11 a.m. to 7 p.m. and July 8 from noon to 6 p.m.

3
Kent Williams, *Cool with Red*, oil on clayboard, 24 x 18". Courtesy artist and Galerie Fledermaus.

4
Andrea Kowch, *The Cape*, acrylic on canvas, 60 x 84". Courtesy the artist and RJD Gallery.

5
Brian Mashburn, *Great Leap Forward*, oil, 24 x 30". Courtesy artist and Haven Gallery.

6
Katherine Fraser, *Protecting the Innocent*, oil on canvas, 57 x 51". Courtesy the artist and Paradigm Gallery + Studio.

REVEAL INTERNATIONAL CONTEMPORARY ART FAIR
When: August 2-5, 2018; August 2, 6-10 p.m., VIP preview
Where: Saratoga Springs City Center, 522 Broadway, Saratoga Springs, NY 12866
Information: www.revealartfair.com

Premiere Edition

The inaugural REVEAL International Contemporary Art Fair in New York presents 40 galleries exploring modern and contemporary art.

The first edition of *REVEAL International Contemporary Art Fair* in Saratoga Springs, New York, will bring together the dynamic arts and culture of the community with collector bases from New York City, Boston, the Berkshires and more. Founded by Jacqueline Dunbar Grande, *REVEAL* strives to present art in a way that garners respect and support for visual culture through many interpretive and sophisticated pieces as well as free-thinking lectures.



1


2

The inspiration behind *REVEAL* comes from Grande's passion for contemporary art. She says, "I have loved art ever since I can remember, and realize that no matter my profession, contemporary art has become an increasingly essential part of my daily life. That is how the idea for *REVEAL* was born: I wanted to create a unique contemporary art fair in a community that understands respects and supports visual culture."

From August 2 through 5, a string of public programs that cater to both the experienced and novice art collector will be held, allowing for a submersion into the art world for all. Included will be a series of panels and lectures on hot-button art market topics. Galleries will showcase modern and contemporary works in their booths, with exhibitors including Emmanuel Fremin Gallery, George Billis Gallery and Galleria Ca' d'Oro, to name a few.

REVEAL kicks off August 2 with a VIP Preview & Celebration from 6 to 10 p.m., giving attendees the first look at the show as well as the first chance to buy artwork. The fair, taking place at the Saratoga Springs City Center, is open to the public August 3 to 5 from noon to 8 p.m. daily.



3

1
REVEAL International Contemporary Art Fair will take place at Saratoga Springs City Center.

2
Hung Yi, *Panda Yuan Zai*, hand-painted enamel and steel sculpture, 33 x 28 x 34". Courtesy Emmanuel Fremin Gallery.

3
Christopher Stott, *Underwood Standard Portable Typewriter*, oil on canvas, 30 x 40". Courtesy George Billis Gallery.



Danielle Anjou's *Diver* in bronze, displayed in the Louvre in Paris. Multiple sizes available.

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DOOR COUNTY PLEIN AIR FESTIVAL

When: July 22-28, events; July 28-August 11, exhibition and sale
Where: Peninsula School of Art, 3900 Country Road F, Fish Creek, WI 54212
Information: (920) 868-3455, www.peninsulaschoolofart.org/events/dcpaf



Midwest Tradition

The 12th annual Door County Plein Air Festival features 39 artists painting the Wisconsin landscape.

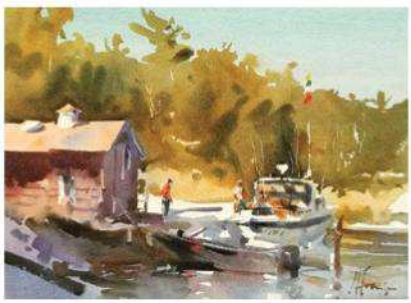
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For the past 11 years, the Peninsula School of Art in Fish Creek, Wisconsin, has brought together dozens of artists to participate in an event that honors the tradition of painting outdoors. Considered one of the Midwest's premiere painting events, the *Door County Plein Air Festival* gives artists one week to paint the shores and lands of Door County before presenting their work. The 12th annual edition, featuring 39 artists, will take place July 22 to 28, with a number of free and ticketed events to entice collectors and art enthusiasts from all over. The exhibition and sale will then happen July 28 to August 11.

"One of the things that makes the *Door County Plein Air Festival* so special is how many opportunities collectors and appreciators have to connect with the artists while they are visiting the community," says Catherine Hoke, executive director of Peninsula School of Art. "In turn, the community truly embraces the artists for the week; it's a testament to our Midwestern hospitality."

Highlights of the festival include a ticketed Welcome Dinner; the Sunset & Nocturne Paint Out on July 25 at 6 p.m.; and a lecture with festival judge CW Mundy on July 26 from 3 to 4 p.m. The Gala Auction on Friday, July 27, from 6:30 to 9 p.m. is another must-attend happening where paintings are sold by silent auction to attendees. Tickets for the gala are $80. On Saturday,



3

July 28, from 9 a.m. to 2 p.m., featured artists will participate in the Quick Paint & Live Auction, while additional registered artists of all levels will display their talents in the Dockside Quick Paint, from 9 to 11 a.m. To close the weekend of painting is the Open Door Celebration on July 28 from 6 to 8 p.m.

Among the artists participating in the 2018 event are Mitch Baird, Jill Basham, M. Shawn Cornell, Andy Evansen, Debra Joy Groesser, Stephanie Hartshorn, Kathleen B. Hudson, Eric Jacobsen, Shelby Keefe, John Lasater, Kathie Odom, Jason Sacran, Carol Strock Wasson and more.

1
Jason Sacran painting at sunrise. Photo by Charlie Hoke.

2
Andy Evansen painting the Lake Michigan shoreline. Photo by Charlie Hoke.

3
Andy Evansen's watercolor painting *The Charter* received Best in Show at the 2017 event.

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EDITOR'S NOTE: *Sarah will scour the country for the best and brightest emerging artists on the scene and then interview them about their work. Sarah has a wonderful eye, and I'm sure you will enjoy what she is able to discover. Artists, if you want your work considered, hashtag all your social media posts #tobeannounced #americanartcollector.*

Interview with Emily Esperanza

By Sarah Elise Abramson

Make Out Party

I want to start this introduction off on a personal note: I have not been this impressed, delighted and stirred about an artist's work in a while. Not only is Emily Esperanza's vision clear and well put together, but also the young artist's voice is intensely and remarkably strong. I've known Esperanza for a few years now through mutual friends in the LA art scene and was aware that she was extremely talented and working on big things. So, when I heard that she had finished her newest short film I was excited to see it. After watching her short film, *Make Out Party*, I decided that Esperanza and her work would be a perfect fit for this column.

The 26-year-old artist sent me some of her other, earlier work to watch and it just piqued my interest all the more. There's a continuous essence of authenticity throughout all of Esperanza's films as well as a strong sense that everything she's made thus far is unquestionably personal. You can see and feel her hand on all of it also making the films themselves exceedingly human. Nothing is squeaky clean or trying too hard. The work is coming from a very pure and veritable place therefore comes off as such.

Esperanza has attended several schools over the years including the School of the Art Institute in Chicago, Prague Film School in the Czech Republic and the Oxbow School in Napa, California. She states that she's "happiest when in motion," so she's never in any one place too long. This could also be said of her work. Everything she sent me was very different from all the other films, yet they all seem as if they are made by the same artist. There is cohesion to her body of work, partially due to her energetic and steady aesthetic.

For upcoming screenings of *Make Out Party* and *Wretched Woman*, visit www.emilyesperanza.com.

You grew up with artist parents. It was around you all the time. How do you think this has affected you and your work today?

It's really hard for me to differentiate between the way I was raised and the work I do now. It's all really connected. When I was 3 or 4 my mom took me to the studio of an artist who had a large unfinished painting of Pavarotti hanging on the wall. I was really obsessed with Pavarotti's music, which I knew from the cassettes my papa would play me. I ran over to the painting yelling "Pavarotti! Pavarotti!" The artist was so surprised that he took the painting off the wall, rolled it up and handed it to my mom to give to me. I have the painting hanging in my house today. Looking back, it's wild to think that an artist could be moved enough to pass on a piece of personal work to a child, just like that. But rather than being impressed, I think he recognized a shared love and passion for art in another, which moved him to a genuine gesture.

I think it's an underlying and unspoken understanding amongst artists, regardless of medium, and it can be recognized immediately, though it's hardly possible to put into words. Simply, artists don't choose to be artists. They don't have a choice. Growing up, art was never an option, it was a way of approaching life. I don't know a moment when it wasn't there.

What, in your opinion, makes a good short film, or for that matter, good art. Do you see a difference?

The short film format is really interesting because it is a bizarre amount of time to convey an idea. Considering time constraints, the maker has to be especially creative regarding approach in order to tell a compelling story. I tend to appreciate shorts that are self-contained and aware of format, i.e., not trying to be something they're not. Make a short because the format best suits the concept, not because you can't make a feature.

I feel similarly about the art I gravitate toward; art that exists for itself and doesn't try to overcompensate.

Who are some of your biggest influences, early and current?

When I was a kid my favorite movies and



1



2

1 & 2
Stills from *Make Out Party*.

3
Emily Esperanza. Photo by Adora Wilson-Ey.

Scan for VIDEO



3

shows were campy and colorful with lots of style—*Hairspray*, *Grease*, *Little Shop of Horrors*, *The Wizard of Oz*, *Pee-wee's Playhouse*. Definitely feel like these early influences show through in *Make Out Party*.

An ongoing source of inspiration and someone who's recently had a renewed sense of relevance in my work is Sergio Leone and his spaghetti Westerns. Leone's use of sound design, pacing and archetype is masterful. I love Jack Smith, especially regarding his guerrilla/DIY approach, Maya Deren, David Lynch, Bill Viola, Roberto Bolaño and Leonora Carrington. Currently, I'm drawing a lot of inspiration from oral tradition and the stories that have been passed down in my family, the light in Giorgio de Chirico paintings, and the writing of Italo Calvino.

Can you talk a bit about your process in regards to creating and directing a film?
For me, a film starts with an idea that manifests as a vision of a scene or shot. The visions can come from anywhere—sometimes inspired by a location, sometimes inspired by finding a great costume piece or prop, sometimes they come from nowhere. At a project's inception, I don't know what the story is yet; just know how the film feels. The narrative follows and slowly takes shape, pulled from the vision like tar.

Filmmaking's currency is chaos, as at any moment there are a thousand things liable to go wrong. So much of the filmmaking process is navigating and negotiating that chaos. Directing is a very intuitive process and always challenges me to be more flexible in my approach. I've found that some of the most interesting choices or beautiful moments on set have come from a chaotic situation where it seems like there's no solution. Just changing an approach to a problem can offer a new perspective and reveal options that may have never been presented otherwise.

Can you talk a bit about how the concept of *Make Out Party* came to you and then became reality?
The idea for *Make Out Party* came from an idea for a scene, which ultimately became the opening shot of the film. We start on a close-up of two people kissing. As we slowly zoom out, a third person joins them. The frame continues to widen and the camera pans to reveal that we're at a big party where everyone is making out.

At the time, I was living in Chicago but had decided to move back to California. I wanted to make a really exciting film before leaving and to use it as an opportunity to collaborate with artists I hadn't yet worked with. I pitched the rough concept to my cinematographer and close collaborator, Greg Stephen Reigh, who was really into it. From there I approached artist Molly Hewitt and filmmaker Eve Rydberg about coming onto the project. I admired their respective work but had never worked with either. We quickly assembled a team of passionate, creative people. There was barely a budget (about $1,500 total) and so we pooled all our resources to make it happen. We filmed around people's schedules, shot our exteriors guerrilla-style, fabricated props and sourced costumes from our personal wardrobes. Local businesses donated locations and catering, and local designers loaned out wardrobe pieces. The entire process was intensely collaborative. After shooting wrapped, Full Spectrum Features, a Chicago nonprofit production company dedicated to increasing diversity in film, signed on to co-produce *Make Out Party*. They have since helped Eve and I see the project to completion.

In your other works, such as your *Wretched Woman* series, the work is much more nonlinear or storyline based. What made you take a different route this time?
Wretched Woman is a collection of shorts that utilize duration and soundscape to explore female sexuality/sensuality, archetype and gendered spaces through a series of nonverbal video tableaus. I have an arts background but also work in the film industry. I've found a lot of skepticism from each world about the other—the former criticizing "movies" and the latter criticizing "video art." I'm somewhere in the middle, so the series is an attempt to reconcile the two worlds. I've found that people's reactions really vary depending on how the works are being exhibited (i.e., a sit-down screening versus installation) but I think that narratives can emerge from even the most experimental or nonlinear films. I wanted *Make Out Party* to be really entertaining and accessible, which in this case translated to a traditional story structure.

Contact at
www.emilyesperanza.com
@weirdauras

Sarah Elise Abramson is a contemporary fine art photographer based in San Pedro, California—a mysterious post-industrial enclave whose offbeat countercultural history and proliferation of unusual sights, sounds and citizens is tailor-made for Abramson's obsession with everyday surrealism. In both her own photography and in her curatorial and editorial approach to exhibition projects and independent publications, her emphasis is on discovering the eccentric beauty in the things most people overlook. Found objects, hidden messages, secrets of the universe that hide in plain sight—throughout her studies at Parsons The New School for Design and Brooks Institute of Photography, and later at LaChapelle Studios, her work has evolved from finding to intuitively creating original daydreams and shared cosmologies. *www.sarahelisephotography.com* *@slow_toast*





Lifelong Passion

An astute eye enhanced by knowledge from dealers has helped this collector hone his dynamic and diverse collection.

BY **JOHN O'HERN** PHOTOGRAPHY BY **FRANCIS SMITH**



1
On the left in the living room is *View from a High Ledge*, 1972, oil on canvas, by Fairfield Porter (1907-1975). In the hall is Charles Arnoldi's *Straw Dogs*, 1982, laminated plywood. To the left of the fireplace is *Passion Flight 1*, 1977, by Jules Olitski (1922-2007). Above the fireplace is *Interior with Turquoise Vase*, 1973, oil on canvas, by Paul Wiesenfeld (1942-1990).



2

For a collector to combine paintings by Fairfield Porter, Jules Olitski and Paul Wiesenfeld in one room and to commission V'Soske, through his decorator, to produce a rug in the precise celery green to hold it all together takes a certain kind of genius, which our collector denies he has. He attributes his skill to learning from the best dealers in the country, getting to know them and coming to trust their vetting process in selecting the best art to represent in their galleries.

When he returned from service in the Navy in Vietnam in 1970, he went to an exhibition at the Speed Art Museum in Louisville, Kentucky, and was invited to join its contemporary collector group. The group traveled to other cities to visit its museums, to learn and to purchase works for the museum at galleries whose owners have since become legendary. "After a while," he says, "I began to think, 'If the group doesn't buy this piece for the museum, I'll buy it!' I was hooked.

"My mother also became enthused and when the group didn't have quite enough to purchase a work it wanted, she would quietly help out," he continues. "I bought a couple of things for her, American works like paintings by Leon Kroll. My parents loved them but I felt they were pretty but boring pictures. I liked newer work." He also gave his parents

2
The sculpture between the living room and library is Mel Kendrick's *Osage with Rays*, 1986, in Osage wood. The large painting above the side table is *View from a High Ledge*, 1972, oil on canvas, by Fairfield Porter (1907-1975). The oil on canvas in the dining room is *The Butler's in Love*, 1985, by Mark Stock (1951-2014). On the coffee table is a ceramic piece by Aggie Zed. The stacked paintings in the adjoining library are acrylic on paper by Theophilus Brown (1919-2012). They are, from top, *Beached*, 1991; *Woman on Horseback*, 1990; and *Untitled (Three Figures and a Canoe)*, 1991.

3
Above the chest in the dining room is a 2012 woodblock and mixed-media piece by Keiko Hara. The ceramic vase is an early work by Sergei Isupov. The rooster is early Kentucky pottery folk art.





3

a Steuben glass figurine for Christmas every year. The collection now graces his living room. The Krolls now grace the collection of a museum.

As he glanced around his office during our conversation, he mentioned works as varied as paintings by David Sharpe, Janet Fish and Dante Marioni's shelves of glass vessels. "It took me 40 years to find the right Janet Fish," he says. Outside his office is an 84-by-72-inch by Ross Bleckner.

He had seen the Wiesenfeld in his living room hanging in an exhibition at Robert Schoelkopf Gallery in New York but the exhibition was sold out. Ten years later the painting went back to the gallery on consignment and he was able to buy it.

Since the collection is so wonderfully eclectic I asked him, what it is that attracts him to a piece. "Instant impact," he responds, "and the design. I'm not impulsive. I'm a quick study and I've come to know exactly what I like. I'm not a collector seeking celebrity or celebrity art. I buy what I like when the artists are alive. They need to eat today! I also like to support the established galleries that make huge sacrifices to support them. The works are highly vetted and you have connoisseurship already built in."

He claims to have "failed finger painting in kindergarten" and not to have any creativity. "Artists have a completely different work environment than I do. I am not solitary in my business and civic endeavors. It's a totally different life going to studios and witnessing the artists' drive and their commitment to their art. I love working with artists who don't know how brilliant they are and love giving them a spotlight."

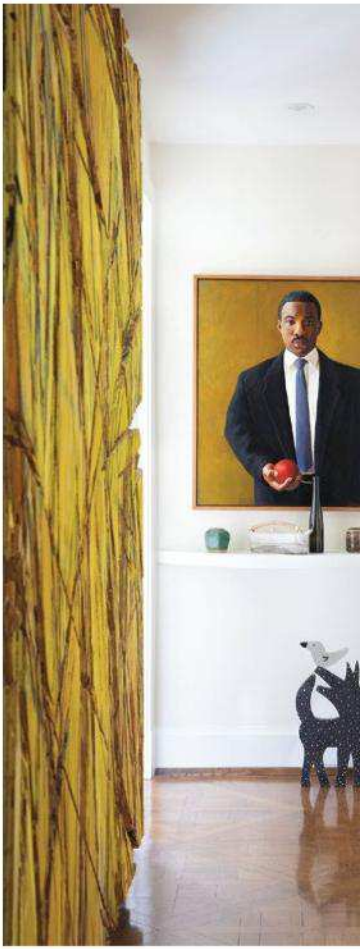
He says, "I ran out of wall space decades ago" and admits "I'm nuts. I keep buying!" In addition to displaying work in the office and public spaces of his company, he loans works to exhibitions as well as to local not-for-profits for their offices. "I recently sent out a truckload to a not-for-profit. The Community Foundation of Louisville has



4



5



6

about 40 works on loan and the offices of the Metro United Way have others."

The collector advises those starting out, "Don't listen to the hype. Follow your heart and your gut. You're making a lifetime commitment."

The works in his home and office are keepers although pieces are loaned. "I don't buy for investment," he says, "but if a piece becomes too valuable, I sell it to benefit a scholarship program at the University of Louisville."

He also supports the Bernheim Arboretum and Research Forest's Artist-in-Residence Program, which awards up to four artists a year with a residence, a stipend and studio space to "explore ideas that reinforce Bernheim's mission of 'connecting people with nature.'"

He often opens his home for charitable events. He says, "I raise money for charities but people aren't often interested in the collection. For me, it's home. It's part of me."

Even his family didn't always understand his choice of paintings for his collection. "My father thought the Hans Hofmann in the dining room looked like 'red and green pond slime.' I only wish he were alive today so I could tell him it's probably worth more than his house!"

Auction houses may clamor after a piece but its place in the collection and as part of him keeps it in its place. One of the pleasures of the collection is the fact that an iconic painting might be displayed next to a piece of folk art that he bought when the artist needed the money but who has since been recognized as a master artist.

4
In the master bedroom is Martin Mull's *Sanctuary*, 2010, oil on linen. The earthenware sculpture behind the chair, *XVII*, is by Lydia Buzio. An antique quilt covers the bed.

5
Christopher Brown's oil on linen *False Start*, 2004, hangs in the living room. Arranged on a Biedermeier table the collector bought in London is a collection of Steuben glass figurines he gave to his parents over the years.

6
To the left in the hallway is Charles Arnoldi's *Straw Dogs*, 1982, laminated plywood. The portrait is *Man with a Ball*, 1993, oil on canvas, by Dan McCleary. The dog and bird is by the noted Kentucky folk artist Marvin Finn (1913-2007).





7



8

7
In the guest room on the left is Jane Fisher's 1988 oil on panel *Dead Beat*. The two 1987 oils above the bed are scenes of Charlottesville by Philip Geiger. The ceramic teapot in the nightstand is by John Gill.

8
In the dining room is *Still Life with Table*, 1949, by Hans Hofmann (1880-1966). To the left of the doorway is *Sprouting*, 1945, oil on canvas, by Alexander Calder (1898-1976). To the right is a 2010 mixed-media sculpture by Louisville artist Patrick Donley. On the counter to the left is a piece of found art that reminded the collector of Stuart Davis. On the counter in the foreground is a plate of acrylic on hydrocal and mixed-media *Donuts* by Tom Pfannerstill.

"Don't listen to the hype. Follow your heart and your gut. You're making a lifetime commitment."

Sitting on the floor of the hall is a wooden dog with a bird on its back by Marvin Finn (1913-2007). Finn said, "I've been whittling around with junk all my life... There were 10 boys and two girls in my family, and most of them older than I was, so I didn't have toys except I made them." Today he is recognized internationally and a flock of fanciful birds graces Louisville Waterfront Park.

Collectors often have an innate gift—a discerning eye. This collector, like all good collectors, has augmented the gift by learning not only by looking but also from seeking advice from some of the country's best dealers—dealers who not only sell art, but educate their customers.



John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Re-presenting Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.

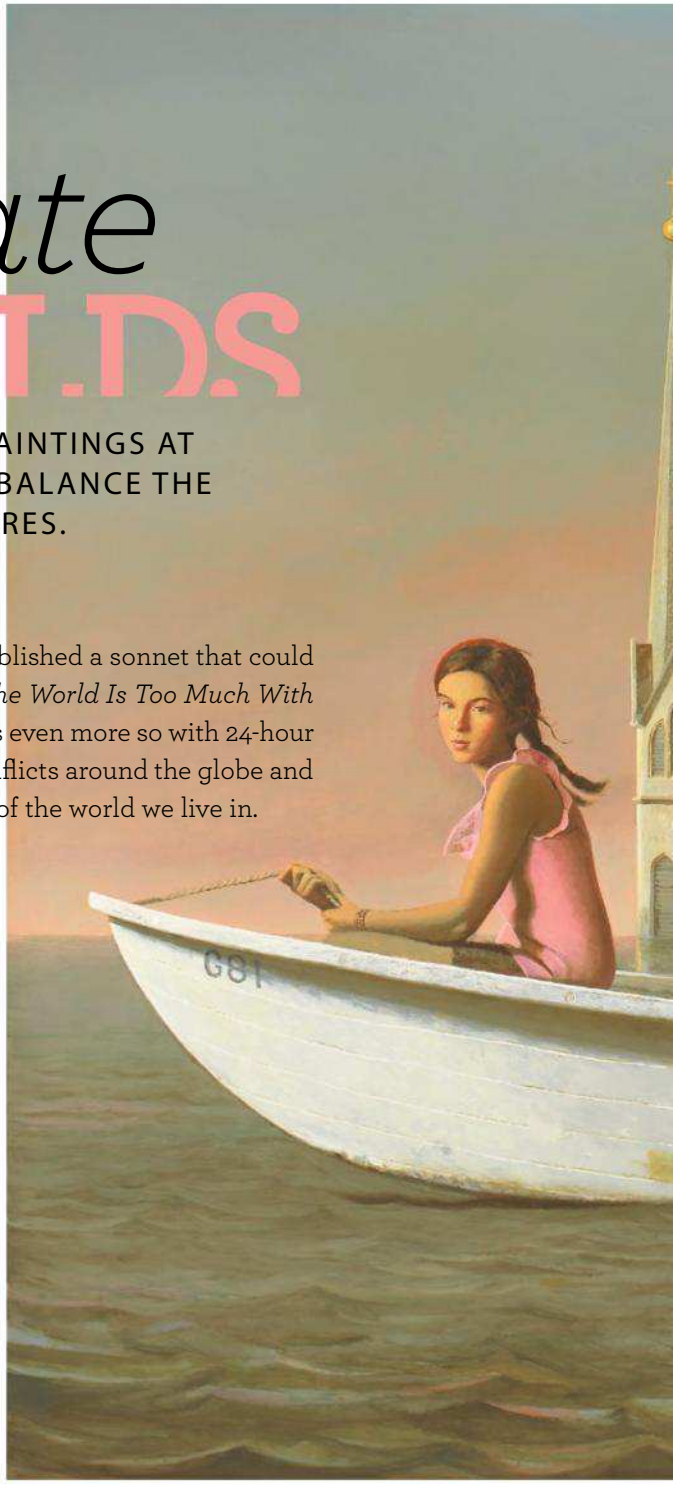
Intimate WORLDS

BO BARTLETT'S NEWEST PAINTINGS AT MILES MCENERY GALLERY BALANCE THE PUBLIC AND PRIVATE SPHERES.

BY JOHN O'HERN

In 1807 William Wordsworth published a sonnet that could have been written yesterday. *The World Is Too Much With Us* today as it was then, perhaps even more so with 24-hour news providing information into conflicts around the globe and on our failure to be caring stewards of the world we live in.

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.



1
The Flood, oil on linen, 82 x 100"



2
Diaspora, oil on linen, 82 x 100"

3
The Swing, oil on linen, 60 x 60"

Bo Bartlett paints large narrative paintings that relate "to situations in the world right now—environmentally, socially, politically. I'm not taking a stand," he says. "I'm presenting the problem. One of our jobs is to remain as objective as possible. To at least be aware and not to fall victim to any side or propaganda."

In the summer, he and his wife, artist Betsy Eby, live on a tiny island 20 or so miles off the Maine coast. Wheaton Island is adjacent to Matinicus Island and forms the eastern part of the larger island's harbor. Wheaton's highest elevation above sea level is 26 feet and it comprises about 20 acres of granite ledge and trees.

When the world is too much with him, he takes his dinghy out for a row around the island, to clear his head and to become—as it were—grounded.

The dinghy is a recurring theme in his paintings. In *The Flood*, 2018, the rower (usually the artist) ferries his family over what was once dry land, attempting to secure their safety. It was inspired by the floods in Houston brought by Hurricane Harvey. The steeple of a church stands proud of the water and the parents gaze toward it as a symbol of hope. Their children, however, gaze into the watery distance hoping for hope.

Bartlett's narratives relate to the world as well as to his own life. He carefully considers all possible interpretations of his final compositions through countless sketches. "I know enough about the figure and what it reflects unconsciously," he says. "I have to be mindful not to project too much and leave it to others to decipher their own meaning in the paintings. As an artist, you have to know what the possible meanings could be before you start. You can't create ambiguity. Ambiguity is a flaw."

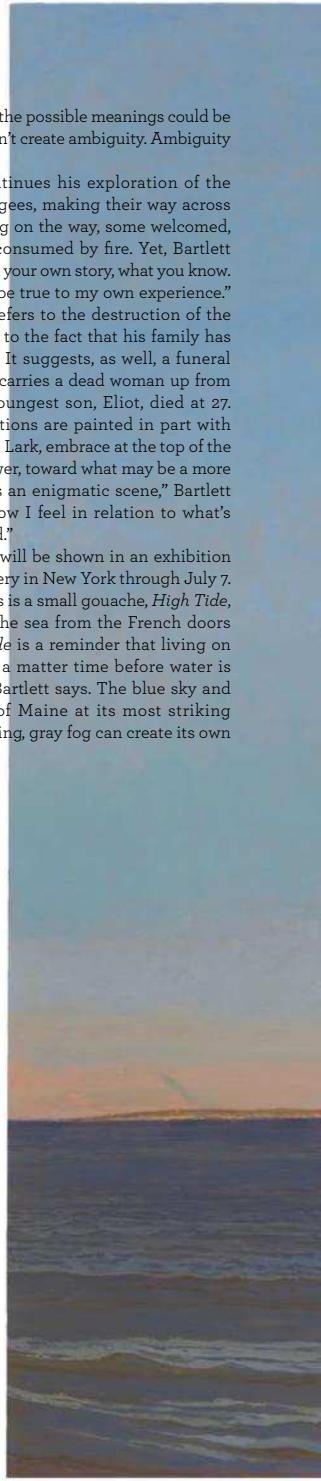
Diaspora, 2016, continues his exploration of the tragedy of Syrian refugees, making their way across the sea, some drowning on the way, some welcomed, some not, a tent city consumed by fire. Yet, Bartlett says, "You have to paint your own story, what you know. I want the painting to be true to my own experience." In *Diaspora*, the fire refers to the destruction of the refugee's tent city and to the fact that his family has bonfires on the beach. It suggests, as well, a funeral pyre. A man (Bartlett) carries a dead woman up from the shore. Bartlett's youngest son, Eliot, died at 27. Eby's ethereal abstractions are painted in part with fire. Eby and her friend, Lark, embrace at the top of the rock, gazing at the viewer, toward what may be a more welcoming future. "It's an enigmatic scene," Bartlett offers. "It relates to how I feel in relation to what's happening in the world."

His latest paintings will be shown in an exhibition at Miles McEnery Gallery in New York through July 7.

Among the paintings is a small gouache, *High Tide*, 2017, looking toward the sea from the French doors of his studio. *High Tide* is a reminder that living on an island "it could be a matter time before water is lapping at the door," Bartlett says. The blue sky and water are the colors of Maine at its most striking although the soft, shifting, gray fog can create its own soothing mood.



2

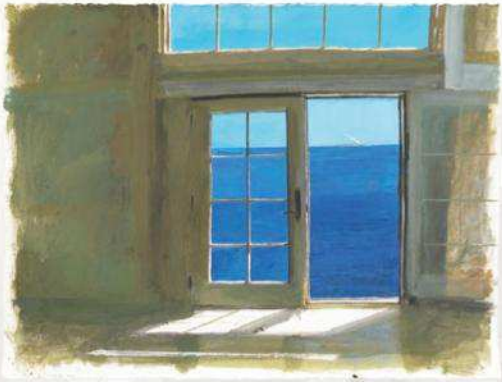


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Scan for VIDEO

4
The Outer Shoals, gouache on paper, 22½ x 30"

5
High Tide, gouache on paper, 22½ x 30"

6
Bo Bartlett paints *Dominion* in his Maine studio.

Bartlett paints a gouache every morning "to warm up and get myself prepared for the more serious work of the day," he says. "Gouaches happen fast. They're painted in the moment. I grab a piece of paper and the painting is done in three hours. The colors dry the same as they go down. They're done completely for myself. There are thousands of them. I can hide behind the big multi-level paintings but in the gouaches, everything is showing."

The day after we talked, he emailed me with more thoughts about the gouaches. "I feel more vulnerable about this show than I have with others in the recent past. I've had over 60 solo shows, so I'm accustomed to the whole process...but this show is different. Miles McEnery really liked the immediacy of the gouaches and wanted to show them. I've never shown them before...

"The gouaches are not public statements...they are completely private... never painted to be shown...they are a part of my private meditation practice...done for myself...to keep myself balanced and in touch with reality in these crazy times...

"Especially in these times...with so many pressing social issues, I feel that it is important to balance the large public statements with these intimate subjects... the public and the private. Publicly we must address the larger issues...and privately it is healthy to find our own touchstones. This practice can keep one attuned to one's own reality...one's own truth. Painting these gouaches keeps me grounded...sane."

Perhaps, as he rows around Wheaton and over to Matinicus, Proteus and Triton will rise from the sea and tell him that by sharing these intimate works he may help the viewer connect with what he calls the "inner-outer world."



Photos courtesy the artist and Miles McEnery Gallery.



The Great Lakes Cycle

A MULTIFACETED PROJECT BY **ALEXIS ROCKMAN** EXPLORES THE PAST, PRESENT AND FUTURE OF THE GREAT LAKES.

BY JOHN O'HERN

The Great Lakes hang pendulously on the map forming a large part of the border between the U.S. and Canada. For most of us, they are things of beauty, places for recreation and the highways for ocean going ships to reach the interior of the country. We know they drain over Niagara Falls into Lake Ontario and eventually to the Atlantic Ocean.

In the early 1970s when I was living in Buffalo, New York, we knew many of the nearby Lake Erie beaches were contaminated and we could see some of the sources in the steel mills south of the city. A friend purchased passage for six people at a PBS auction and we



all boarded a working freighter in Lackawanna to sail across Lakes Erie, Lake Huron and Lake Michigan—dropping off limestone, picking up coal. We saw areas of pristine beauty, mansions at Grosse Pointe, Michigan, and docked finally in Cleveland where oil slicked debris on the Cuyahoga River had caught fire in 1969.

Alexis Rockman is an environmentalist and painter who has completed five canvases measuring 6 by 12 feet, documenting the extraordinary interrelationships in the ecosystem of the lakes. *The Great Lakes Cycle*, which is traveling to museums along the lakes, is at the Chicago Cultural Center through October 1.

Rockman says, "The lakes contain 20 percent of Earth's—and 95 percent of the U.S.'s—surface freshwater. So they are 'ground zero' for the future when freshwater will be Earth's most valuable asset. Yet they are neglected, exploited and further stressed by climate change. Can we face the reality of our actions and the consequences of complacency?" Complacency has recently been compounded by a

1
Forces of Change, oil and acrylic on wood panel, 72 x 144". Collection of Jonathan O'Hara and Shelia Skaff.



proposed cut in federal funding for the Great Lakes Restoration Initiative (GLRI) from $300 million to $30 million. The Environmental Protection Agency (EPA) acknowledges, nevertheless, "Federal agencies use GLRI resources to strategically target the biggest threats to the Great Lakes ecosystem and to accelerate progress toward long-term goals."

The exhibition began at the Grand Rapids Art Museum and resulted from a conversation between the artist and the museum's director and CEO Dana Friis-Hansen.

The mural-sized paintings are accompanied by field drawings created from organic materials gathered along the lakes. Rockman not only gathered his own information from observations of the lakes, he consulted with people involved in the life of the lakes from recreational fishermen to university scientists.

The five large paintings are described by the Grand Rapids museum. "*Pioneers* focuses on the water itself and the aquatic life therein; *Cascade* examines the history and effects of human activity; *Spheres of Influence* looks at the relationship of the atmosphere to the water; *Watershed* considers the land around the

2
Pioneers, oil and acrylic on wood panel, 72 x 144". Courtesy the artist and Sperone Westwater, New York.



Lakes and its impact on the ecosystem; and *Forces of Change* reflects on the challenges and opportunities of recovery in the post-industrial age."

They resemble the posters many of us had in our bedrooms or school classrooms when we were kids. Diorama-like images of a scene in nature accompanied by coded outline drawings or keys explaining the objects in the paintings—from robins and trout to maples and elms.

Rockman's keys are more complex, identifying his rendering of Frederic Church's 1856 painting of Niagara Falls to the invasive Tree of Heaven, to the also invasive zebra mussel, to the wreck of the SS Edmund Fitzgerald, which went down in a storm on Lake Superior in 1975 with all 29 crewmembers.

The complex interrelationships in the paintings are mesmerizing as we see from the sky to the bottom of the lakes. The visual compositions initiate an understanding of the effects of one organism on another and human activity on the natural life of the lakes. The keys may send you scurrying to Google to learn more about a particular species. You might also learn that too extensive cleaning of the water can remove nutrients and organisms that form the base of the food chain. There is a Chinese saying that "where there is crystal-clear water, there are no fish." It is,



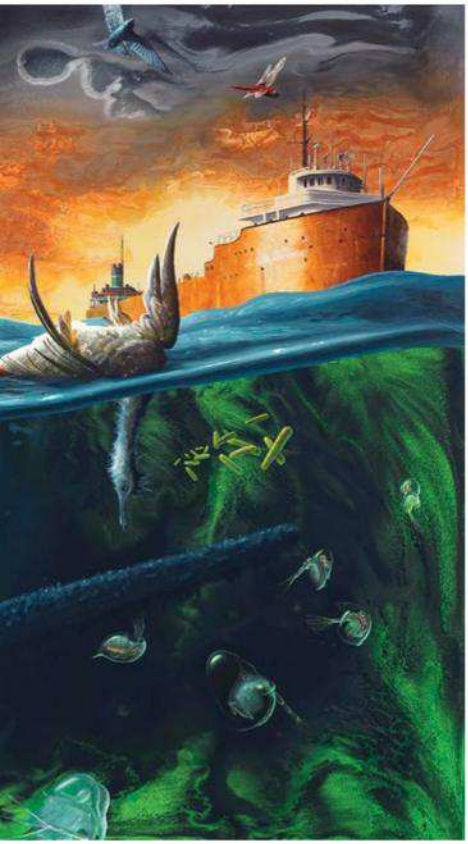
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as Edward Albee would have said "A Delicate Balance."

Cascade, 2015, was the first painting in the series. It is the Great Lakes in a nutshell. On the left, a group of caribou swims by a retreating Pleistocene glacier. An early Paleo-Indian Clovis Point and Shaft rests on the bottom. On the right, foresters deforest and a log raft floats along the surface. In the distance is a coal-fired power plant.

Rockman says, "I go to see things firsthand. I make field notes...Later, in my studio, I study how scientists have shown this subject in the past—and I talk to the experts." Then he begins to paint in traditional oils and alkyds.

The paintings are didactic but not pedantic. They are filled with facts as well as beautiful passages of painting.

The landscape painter Thomas Moran and the photographer William Henry Jackson accompanied the first scientific expedition to the Yellowstone region. Moran produced dramatic, seductive paintings and Jackson's photos showed that the scenes were real. Eventually, their work influenced Congress to establish Yellowstone as the country's first national park in 1872.

Friis-Hansen says *The Great Lakes Cycle* "addresses a global issue, localized in the Great Lakes. Alexis draws together deep scientific awareness, passion for the environment, broad art historical knowledge, deft artistic skills and a driving curiosity about the forces shaping our ecological future."

By making the facts visual and viscerally impactful in his paintings, perhaps Rockman may also influence the political powers that have the ability to direct our destiny toward good or ill.

3
Cascade, oil and alkyd on wood panel, 72 x 144". Commissioned by Grand Rapids Art Museum with funds provided by Peter Wege, Jim and Mary Nelson, John and Muriel Halick, Mary B. Loupee, and Karl and Patricia Betz. Grand Rapids Art Museum, 2015.19.

4
Spheres of Influence, oil and alkyd on wood panel, 72 x 144". Collection of Jonathan O'Hara and Shelia Skaff.

5
Watershed, oil and alkyd on wood panel, 72 x 144". Collection of Jonathan O'Hara and Shelia Skaff.

ALEXIS ROCKMAN: THE GREAT LAKES CYCLE

When: Through October 1, 2018
Where: Chicago Cultural Center, 78 E. Washington Street, Chicago, IL 60602
Information: www.chicagoculturalcenter.org

We the People

The Mesa Contemporary Arts Museum presents a new exhibition focusing on the American experience.

BY **ROCHELLE BELSITO**



1

1
Dean Allison, *The Comedy of Depression*, cast glass, 32 x 18 x 18"

2
Shawn Barber, *The Hurtado Family*, oil, 48 x 36". Courtesy of Nikko Hurtado.

Figurative artists often find narratives for their canvases from experiences in their personal lives and in their surrounding culture. The result is diverse compositions that speak to artists' own perspectives, but the works usually capture the attention of viewers because there can be a sense of familiarity. In the exhibition *We the People* at Mesa Contemporary Arts Museum in Arizona, more than a dozen artists will display artwork highlighting the American experience. These range from pieces with social commentary and self-reflection to works that record moments of everyday life.

On view through August 5, the show combines the ideas of its three curators—Tiffany Fairall, the museum's curator of exhibitions; its chief curator Patty Haberman; and Frank Gonzales, an artist and the museum's exhibit designer/preparator—to create a varied display of subjects, mediums and techniques. Fairall says, "Frank's always had an interest in figurative art, and I had a more political bend and Patty is about showing exceptional artists."

In further highlighting the show's reach, the museum explains, "It is often said that America is a melting pot, but as we embrace our diversity and eclectic construct, perhaps a more fitting metaphor is the increasingly popular term 'tossed salad.' As a collective group of people with converging stories and different experiences, this exhibition captures a limited snapshot of the complex cultural fabric that binds not only our country but our humanity."

Mary Henderson's current series, *Public Views*, examines people gathered in crowds for outdoor events. The imagery delves into how people choose to present themselves by participating in exhibitions,

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political rallies, festivals, sporting events and more; it is their selves as part of the group, their selves in public and their private selves. From the series are her works *Winter Coats*, which depicts people of various age brackets during the 2017 Women's March, and *Cups*, a painting of college students during a frat party.

"The subject matter is inspired by my own personal and family experience—as well as by broader social phenomena—and is based on pictures found online, photos that I have taken and images shared with me by friends," explains Henderson of the body of work. "I am interested in how individuals and groups attempt to construct or live up to idealized personae or experiences and in how those efforts either conform to or break from expectations. The subjects of the work, shown in unguarded moments of vulnerability, reflection or preoccupation, exist in a state of suspension between individual and collective identity."

Painting pieces that comment on aspects of American society is F. Scott Hess, who finds capitalism to be inescapable since we engage in business and corporate activities regularly. "Yet, one of the basic

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Mary Henderson, *Winter Coats*, oil on panel, 12 x 24"

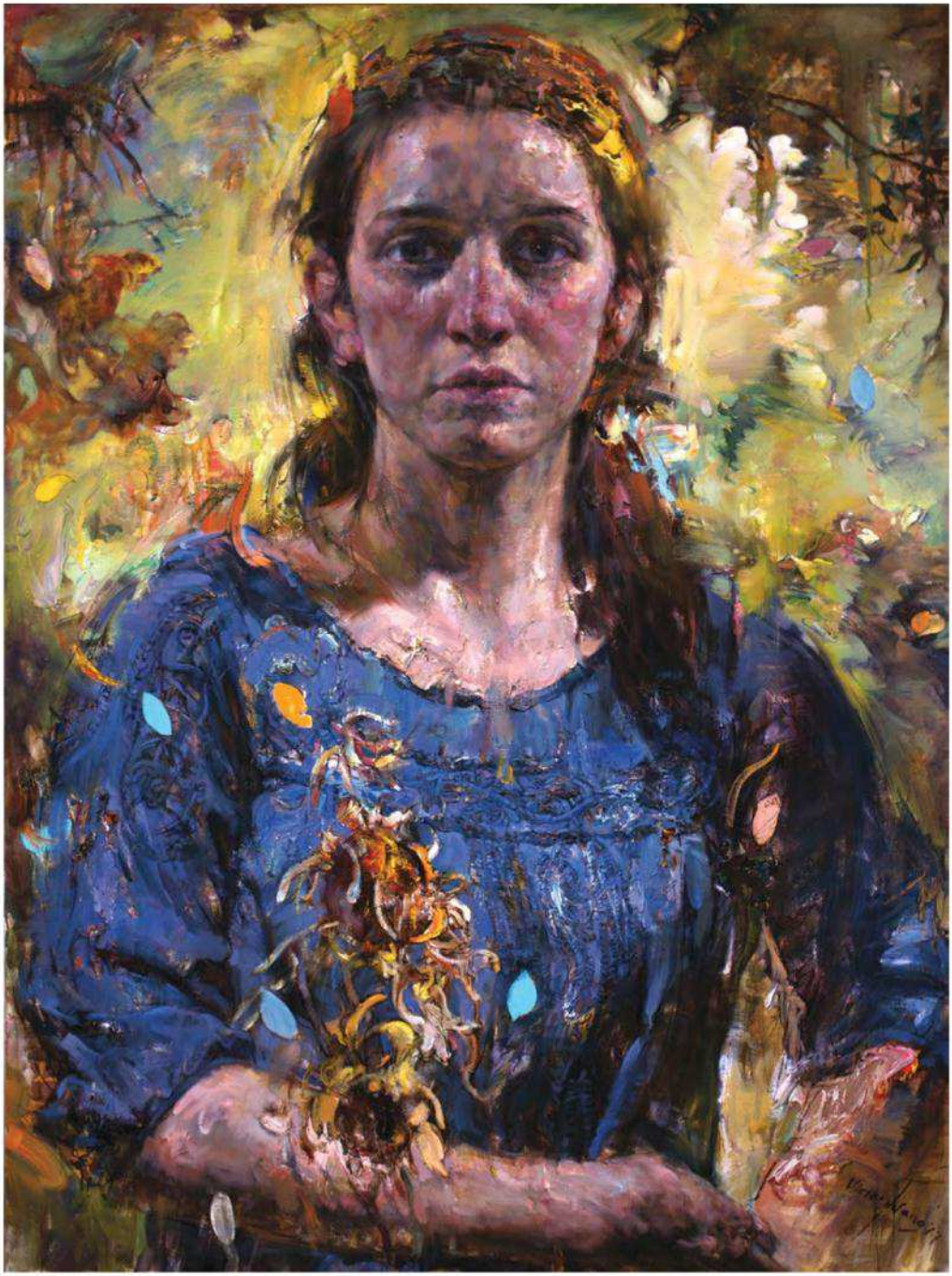


tenets of business is 'manufacture cheap, sell dear.' In other words, rip off the populace for huge profit. Greed rules," says Hess, whose painting *Good Luck* is a surrealistic view of the topic.

"My fantasy for *Good Luck* involved the premise that money, for whatever reason, is suddenly free," Hess describes. "Hundred dollar bills are falling from the sky. What do businessmen do when the driving force in their enterprise is removed? What do they carry that is of value to the society they live in? What's in the box?"

There are other artists in the exhibition who have found a niche by honing in on American culture. Shawn Barber, for instance, has been documenting tattoo culture and its history in *The Tattooed Portraits Series* since 2005. As of today, he has completed more than 350 paintings of the theme and has learned the craft himself. In this show is *The Hurtado Family*, an intimate portrait of a tattooist at home with his family drawing with colorful markers on each others arms and on paper.

"Nikko Hurtado has redefined and pioneered the modern color realism tattoo aesthetic. His contributions to the craft of tattooing are well respected and admired across the globe," says Barber. "This family portrait is a window into a vibrant Mexican American family being creative and sharing the artistic experience."



4



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In his drawings Robert Pruitt frequently includes imagery of other artwork. In *Untitled (Red Ribbon)*, for example, peeking out from the woman's headdress is the sculpture *Ethiopia – Awakening* by Harlem Renaissance artist Meta Warrick Fuller.

Pruitt elaborates, "My drawings frequently include the artwork of African-American artists who have preceded me. My hope is that this serves as a framework for understanding my work and as a historical recognition of an underrepresented canon of artists. In this way, the work falls well in line with the theme of the exhibition. The drawing both literally and metaphorically reveals an othered history and expands the larger American narrative of representation."

Turning toward his own life, as reflected through models, is artist Victor Wang, whose painting *Falling Leaves* is inspired by his immigration experiences. "In the composition, the woman is standing steadily and stably on her feet, confronting a new, colorful and motion-filled world," he says. "Her eyes stir as if the viewers are questioning who she is and what she stands for. Her expression and gestures remain strong and undisturbed. She is not disturbed by her surroundings."

Along with the storytelling in compositions, the exhibition also focuses on how art in America developed during the 20th century as the popularity of abstract expressionism caused many to push representational art to the sidelines. As the museum explains, "Today, we see a resurgence of this subject in a refreshing way, with many artists blurring or eliminating the boundaries of what was once considered two mutually exclusive categories."

WE THE PEOPLE

When: Through August 5, 2018
Where: Mesa Contemporary Arts Museum at Mesa Arts Center, 1 E. Main Street, Mesa, AZ 85201
Information: (480) 644-6560, www.mesaartscenter.com

4
Victor Wang, *Falling Leaves*, oil and collage on canvas, 65 x 48"

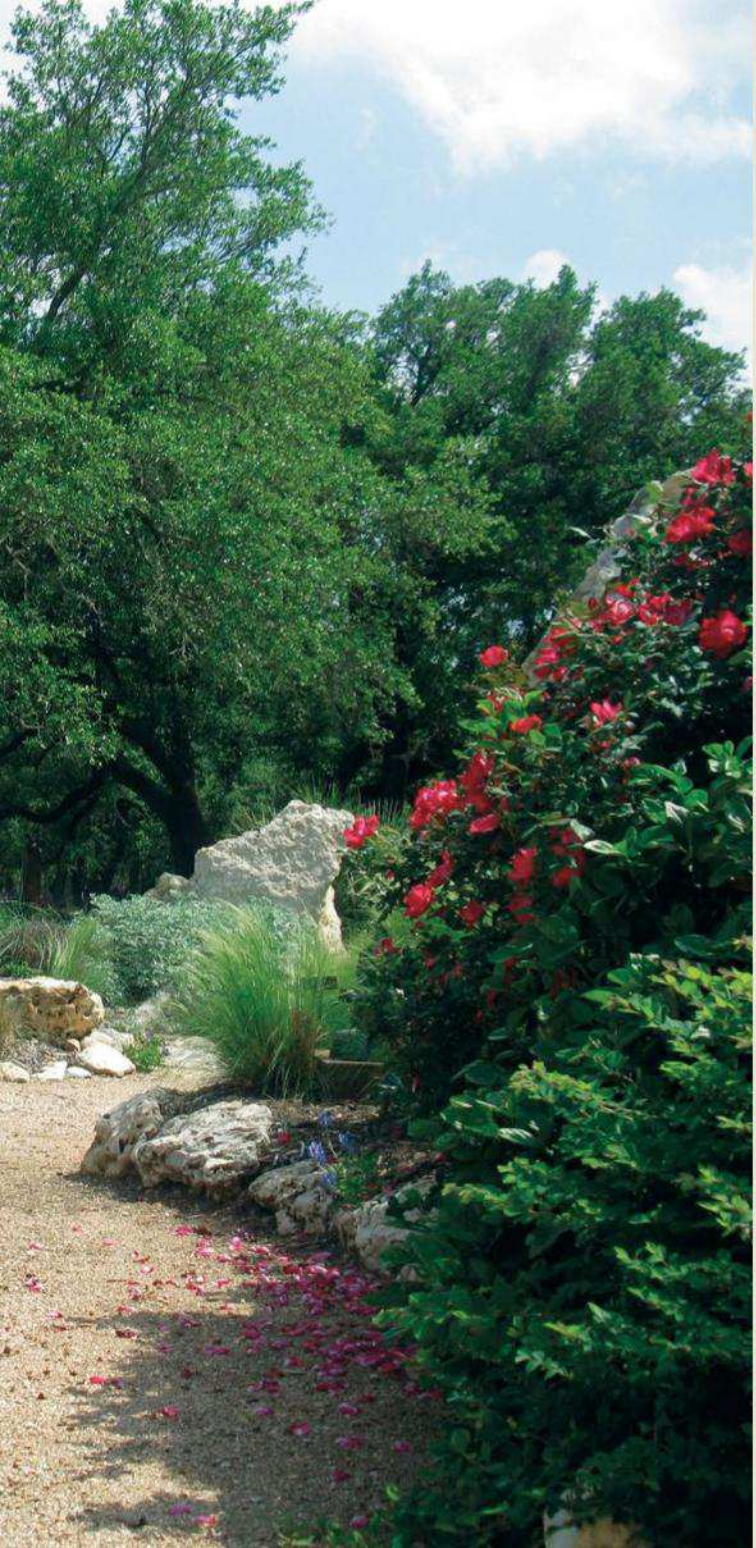
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Erik Jones, *The Machine*, watercolor, pencil, acrylic, wax pastel, oil on paper mounted on wood, 72 x 96"



COLLECTOR'S FOCUS
SCULPTURE

NEW DIMENSIONS

BY JOHN O'HERN



Throughout the years, artists have experimented with materials to create sculpture, often pushing and combining media to realize their ideas.

We have all tried. and perhaps succeeded, to fold paper to make origami cranes and other animals. The practice began in Japan and the word origami comes from the words "to fold" and "paper." Paper had been invented in China around 105 CE and was brought to Japan by Buddhist monks. The practice was first for ceremonial purposes but with the later mass production of paper it became more popular.

Kevin Box explains, "The origami crane is a symbol of truth, peace, beauty and long life. This crane reveals the meaning of its life as it unfolds into a star" as he reveals in his work *Crane Unfolding*. Box began his career as a papermaker, printmaker and graphic designer. He developed a process to make his paper creations more permanent in bronze, aluminum and steel. He says, "Motivating the content of the work are my concepts of truth, my philosophy of chaos and consciousness, creation and evolution, the process of creativity and our relationships and responsibilities to one another."

Brett F. Harvey explores human relationships, especially his relationship to his own masculinity. His figures could have stepped out of marble surrounds on the Parthenon or the Altar of Zeus at Pergamon. Yet, they are modeled in clay and cast in contemporary materials, such as cementitious concrete and gypsum cement. They are both contemporary and timeless. *Hold* is a heroically muscular nude male devoid of attitude—human, not a god. His arm and hand are ready to caress or to express, not to wield a weapon. His confident stride spans an ominous gap in the gypsum cement base that rests on a sheet of steel. It suggests an underlying strength that will survive any calamity.

Harvey says, "My work presents a dichotomy between intimidating physicality and pensive vulnerability. This upends historical tropes and speaks to the inner emotions and experiences conflicting and encompassing all humanity. I hope that my own attempts to try to better under-

1. **Selby Fleetwood Gallery**, *Crane Unfolding*, powder coated cast bronze, 92 x 48 x 48", by Kevin Box.



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2. Brett F. Harvey, *Hold*, Ultracal30 gypsum cement, ed. 1 of 5, 21½" **3. Liquid Light Glass**, *Free Spirit*, *Guardian Series*, glass and bronze, 13 x 5", by Elodie Holmes and Enrico Embroli. **4. Winfield Gallery**, *Scepter Candlesticks*, blackened steel and brass, 24½ x 5½", by Albert Paley. **5. Selby Fleetwood Gallery**, *Jax Spots A Friend*, mixed media/found objects, 37 x 14 x 9", by Geoffrey Gorman. **6. Selby Fleetwood Gallery**, *Journey in Time*, bronze, 23 x 12 x 3", by Belgin Yucelen. **7. Carole A. Feuerman**, *Next Summer*, lacquer on bronze with polished stainless steel, 39 x 54 x 50" **8. Carole A. Feuerman**, *DurgaMa*, lacquer on bronze, 101 x 90 x 91"

stand these spiritual and philosophical concepts will permeate my figures to create work that bears the mark of our contemporary culture, speaks of the human condition and encourages the same thoughts—and questions—in others."

Elodie Holmes and **Enrico Embroli**, working in glass and bronze, respectively, "create sculptures that blur the line between modern art and ancient artifact." *Free Spirit*, from the *Guardian Series*, represents their intent for each piece is "to express the spirit of old-world cultures and their relationships with the planet and humankind. The *Guardian Series* visually reflects this deeply rooted connection with an intent to inspire the viewer to be cognizant of the immense responsibility we have as humans to protect each other, the vulnerable and our beloved mother earth."

In *Free Spirit*, the glass resembles an unfurling fern, delicate, but able to support a bronze totem animal, suggesting the delicate balance of life.

"As in all art purchases, I always simply say buy what you love, what moves you, what speaks to you. One could do a little more by doing a little research in the artists, educate themselves about possible pitfalls, buy from reputable galleries, use common sense and always feel free to ask questions." — **Emily Wilde, assistant director, Total Arts Gallery**

Albert Paley creates with metal as if it were the most malleable of materials. Whether in monumental gates or tabletop candlesticks he turns structural metal into delicate, sinuous, organic, living things. His 1974 gates for the Renwick Gallery are not only masterful in their forms but in his use of the colors of the forged steel, brass, copper and bronze. "At first when I realized I was a romantic, I was sort of shocked and shamed," he said. "But it is true...that the material I work most with is emotion."

The blackened steel in his *Scepter Candlesticks* reveals its true color in some places and the bronze bobeches beneath the candles reflect the candle light.

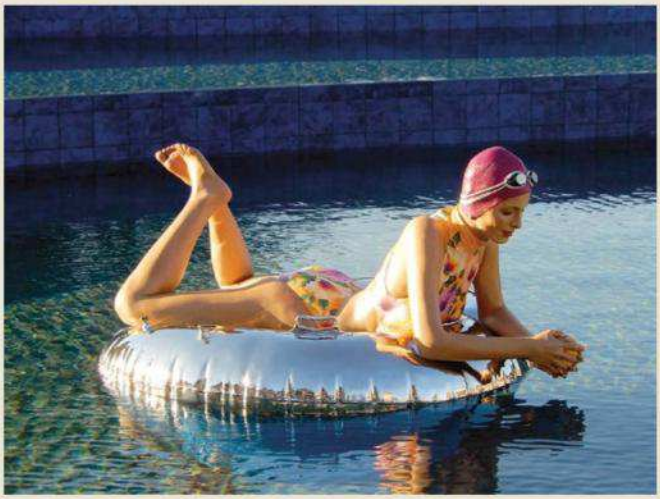
John Updike wrote, "Professionalism in art has this difficulty: To be professional is to be dependable, to be dependable is to be predictable, and predictability is esthetically boring—an anti-virtue in a field where



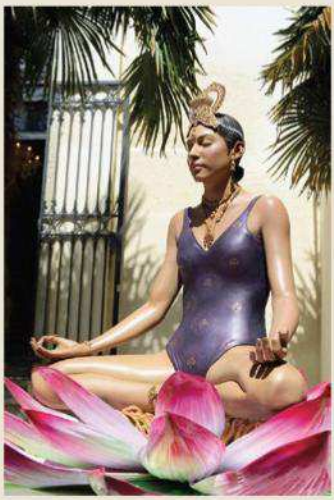
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we hope to be astonished and startled and at some deep level refreshed."

These contemporary sculptors are unpredictable, astonishing, startling and refreshing.

In the pages of this special section are sculptures that range in materials, subject matter and style. They show the breadth of an artist's imagination and skill as they mold, chisel, shape and bend to create three-dimensional forms. There also are insights from artists and dealers on inspirations and the market.

In her sculpture, **Amy Bright Unfried** combines two art forms to create one-of-a-kind tabletop-sized pieces. She says, "Women have worked with fibers—weaving, crocheting, knitting—for tens of thousands of years, and the medium of bronze has been used for thousands of years. I like the idea of combining the two."

For her work, crocheted—sometimes knitted—yarn forms are cast using the lost-wax process. "Many have included birds," she says, "but more recently the organic undulations of the crochet have resembled the underwater motion of reeds with seaweed, so the pieces have become environments for abstract fish."

Each time **Brent Cooke**, who operates **CastArt Studio** in Victoria, British Columbia, undertakes a new sculpture, he tries to frame the work from the viewer's perspective. He asks himself, "Does the piece convey a story that can be recognized by a wide audience? Does the piece have movement? Is the shape pleasing to the eye?"

Cooke's subjects are generally birds because they allow him to combine abstraction in the movement and realism in the birds themselves.

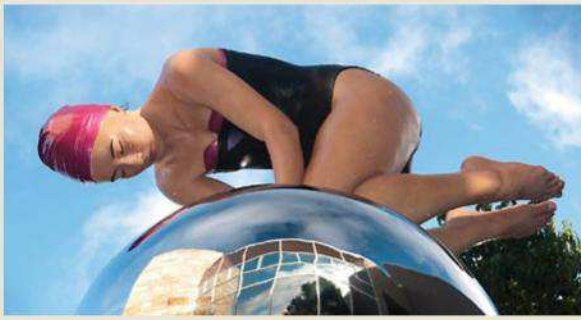
California-based sculptor **Brian Keith**'s pieces feature classical techniques, but also include contemporary subjects. Keith's first major commission came in 2005, when he created a bronze portrait bust of former President Ronald Reagan.



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9. Paige Bradley, *Academia II*, bronze, 40 x 27 x 5" **10. Carole A. Feuerman**, *Monumental Quan*, lacquer on bronze with polished stainless steel, 67 x 60 x 43" **11. Paige Bradley**, *Apex Column*, bronze, 84 x 17 x 23" **12. Paige Bradley**, *Liberty*, bronze, 30 x 14 x 12" **13. RJD Gallery**, *Lapin*, resin, ed. of 8, 28½ x 7¾ x 7", by Veronique Guerrieri.

He also has sculpted a portrait bust of Nancy Reagan, and has created wildlife works such as *Majestic*, a bronze eagle with a 32-inch wingspan. He is inspired by, "majestic symphonies of form and storytelling that draw the observer in a world of frozen time."

The lifelike figurative bronzes of **Carole A. Feuerman** often feature women in bathing suits and swim caps, sometimes submerged in water and other times having just stepped out and covered in droplets. "My sculptures have a special relationship to the shore and the shore has a relationship to the water," says Feuerman. "They intimately balance against each other. Viewers will feel the connection between the beach and the balance that the people in my sculptures have found through their personal journeys."

Bryant Nagel Galleries represents a number of sculptors at its **Lanning** and **Turquoise Tortoise** galleries in Sedona, Arizona, including **Larry Yazzie**, **Baje Whitethorne Sr.** and **Kim Chavez**. Gallery owner Jennifer Bryant Nagel says, "For many, sculpture is a particularly profound form of representation, in that it comes closer than other forms of art to making real the artist's vision."

Living in Florida, **Donna Piltch** is often inspired by her surroundings—such as the beaches and people. She says, "I prefer

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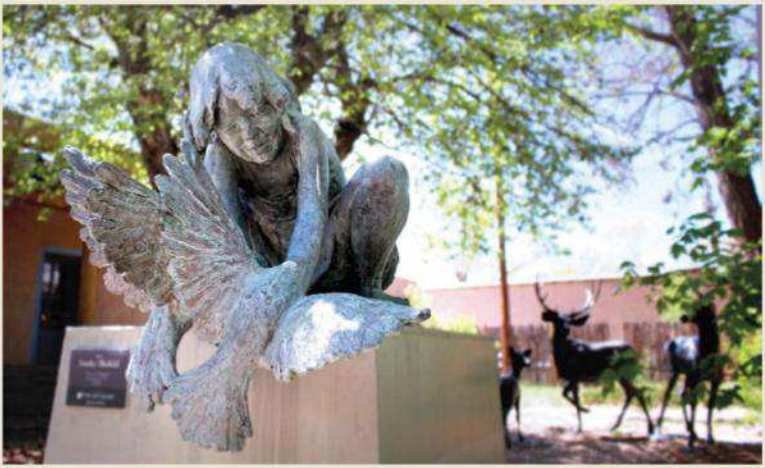
"Silent & Serene" Bronze, 31 x 25 x 20 inches, edition 30

"Reed Raider" Bronze, 24 x 8 x 18 inches, edition 30

"As the Crow Fries" Bronze, 36 x 27 x 45 inches, edition 10



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14. **RJD Gallery**, *Lapinou (Big Rabbit)*, bronze, painted white, ed. of 8, 85 x 34 x 26", by Veronique Guerrieri. **15.** **Total Arts Gallery**, *Girl With Pigeons*, bronze, ed. 7 of 7, 21", by Stanley Bleifeld. **16.** **Total Arts Gallery**, *Up and Coming*, bronze, ed. 4 of 10, 30", by Daniel Glanz. **17.** **Wells Gallery**, *Heron, Bicolor*, bent wood, walnut, 42 x 18 x 16", by Eric Tardif.

classical form that offers the subtle shift in value of a finely painted Florida genre scene. My sculptures bring a celebration of Florida light. It is this sense of place that gives my figurative work an organic relationship with its simple surroundings."

Jon Edward trained as a painter and ceramicist at California State University, Fullerton, and he has taken a number of workshops with artists such as Steve Huston, Paul Soldner, Jerry Rothman and Paul Day. All have influenced his "philosophy and purist of a constant ever-changing sense of self-discovery and experimenting with new processes." Of his sculpture, he says, "My work displays the bond between all living things, emphasizing the spiritual connection between man and animal but also exploring the disconnect. To find harmony and balance in life and in art is a primary focus."

Living in Santa Fe, New Mexico, **Mary Hodge** has found that her interest in sculpting Native Americans has grown stronger. "*Hopi Man* is referenced from Edward S. Curtis' photographs of American Indians to document the

Donna Piltch
Bronze Sculpture

Donna Piltch

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Amy Bright Unfried

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FAR LEFT: *Red Reef with Seven Fish*, 13 x 8.5 x 4.5", Bronze
INSET: *Small Red and Gold Reef with Green Fish*, 10 x 8 x 5", Bronze

Crocheted Bronze
directly cast from yarn by the lost wax process
Reefs
where the undulating organic forms of the crocheted yarn suggest the waving of undersea vegetation where fish may dwell

abu@unfriedsculpture.com 307-733-4243



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cultures of various tribes of North America. He spent 30 years in this endeavor and his images are found in the Smithsonian Institute," she says. "I found the images fascinating to work from and I have done many pieces in bronze of them."

Pagie Bradley explores the human body as vehicle to communicate today's struggles, isolations, limitations and brokenness. Her work captures the light of the spirit and the power of the body while capturing a beautiful mortality that is both fragile and fierce. Listed numerous times as having created some of the world's most intriguing and creative works of art, people profoundly connect to the imagery of her sculptures. Over the last 20 years, Bradley has held sculpture studios in London, California and New York.

"Because sculpture occupies three dimensions much as we do, it's especially important that collectors choose pieces they can really live with, not just as objects but as fellow inhabitants of space."

— Dr. Jennifer Bryant Nagel, owner, Bryant Nagel Galleries

Stephen Porter creates elegant sculptures for gardens, interiors, installations and corporate settings in stainless steel, bronze, granite and laminated hardwoods. His works of art explore the pure language of geometrics and are characterized by carefully balanced design and meticulous craftsmanship. Scale runs the gamut from small tabletop pieces to large outdoor architectural installations.

Located in Taos, New Mexico, **Total Arts Gallery** represents a number of artists working in three dimensions including **Daniel Glanz**, **Shirley Thomson-Smith** and the late **Stanley Bleifeld**.

Glanz says, "Observations from life are so important. It adds real perspective. It



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18. Total Arts Gallery, *My Sister*, bronze, ed. 2 of 30, 10½", by Shirley Thomson-Smith. **19. Washington Art Association & Gallery**, *Airport*, concrete and black lights, by William HM Talbot. **20. Wells Gallery**, *Green Heron*, bronze, ed. 3 of 10, 7 x 13 x 3", by Russell Gordon. **21. Wells Gallery**, *Migration*, bent wood, cherry, 19 x 34 x 14", by Eric Tardif. **22. Washington Art Association & Gallery,** *Currents*, granite, 552", by Mark Mennin. **23. Washington Art Association & Gallery**, *Above Within Beyond*, bronze, 25 x 33 x 25", by Wendell Castle. **24. Jon Edward**, *Within*, bronze, 18 x 13 x 5" **25. Brian Keith**, *Kissing the Face of God*, bronze, 15 x 10 x 10"



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26. **Brian Keith**, *Majestic*, bronze, 32" wingspan **27.** **Brian Keith**, *Nancy Reagan*, bronze, 8 x 12 x 9" **28.** **Bryant Nagel Galleries**, *Love of Mother*, bronze, ed. 38 of 50, 11 x 8 x 4", by Larry Yazzie. **29.** **Brent Cooke**, *Headin' Home*, bronze, black granite, ed. 10, 24 x 42 x 35" **30.** **National Museum of Wildlife Art**, *Invitation to the Dance*, stainless steel, ed. of 12, 20 x 20 x 9", by Kent Ullberg.

gives you the ability to determine whether something looks right. Sculpture needs to be balanced; it needs to flow; it needs to be anatomically accurate." Thomson-Smith's works have been influenced by living in Durango, Colorado, and traveling through New Mexico where she was drawn to the strength, character and symbolic role of Native American women. Bleifeld's pieces have been known since the 1950s, with widespread recognition coming from the 1964 World's Fair Vatican Pavilion's commission of a five-part bronze relief.

"The beauty of collecting bronze sculptures is that the medium is so permanent that they are guaranteed to be family heirlooms." **—Brent Cooke, artist**

His work continued to be recognized by critics and published in newspapers and magazines.

Located on Kiawah Island, South Carolina, **Wells Gallery** features a number of sculptors including **Russell Gordon** and **Eric Tardif**.

Tardif, who has been creating wood sculptures for 20 years, says, "After working a couple years in natural science, I decided to study as a cabinet maker. Then, I saw in the newspaper a course being offered about art and sculpture. I knew I was creative and thought this course could



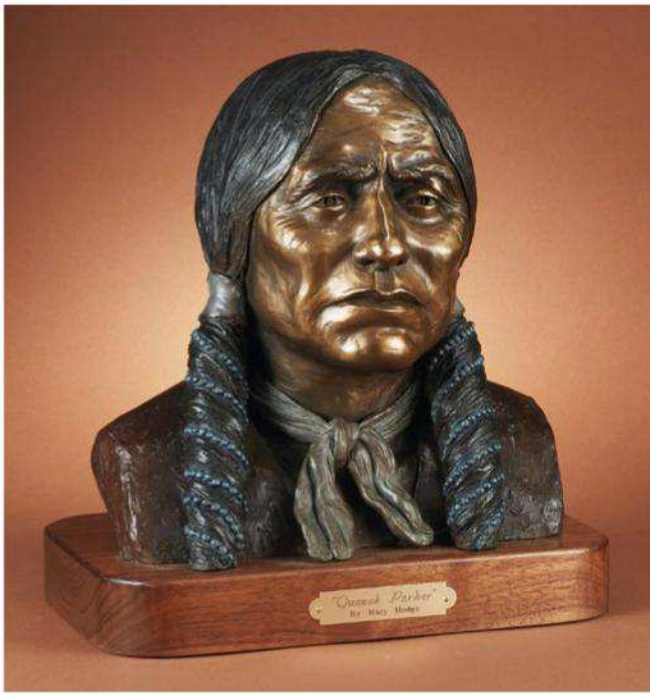
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QUANAH PARKER, The Last Comanche Chief

BY

MARY HODGE

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31. **Brent Cooke**, *Into the Blue*, bronze, black granite, ed. 15, 54 x 22 x 14" **32.** **National Museum of Wildlife Art**, *Rabbit Radar*, bronze, ed. of 25, 19 x 8 x 5", by Tim Cherry. **33.** **Brent Cooke**, *Underwater Waltz*, bronze/stainless steel, black granite, ed. 30, 19 x 19 x 23" **34.** **National Museum of Wildlife Art**, *Fleurette*, polychromed wood, 17¼ x 10½ x 6", by David Everett. **35.** **Stephen Porter**, *Circle 34*, stainless steel, 16 x 27 x 8" **36.** **Stephen Porter**, *Cube Column 10*, stainless steel, 35 x 14 x 16" **37.** **Amy Bright Unfried**, *Green Iridescent Loop with Two Green Birds*, bronze, 9½ x 7 x 4" **38.** **Mary Hodge**, *Hopi Man*, bronze, ed. of 20, 16 x 11 x 10" **39.** **Donna Piltch**, *The Sandbox* (front and back details), bronze, ed. of 12, 14 x 23 x 8½"

be better for me than cabinet making...A couple months after the course I received a financial grant from the [Canadian] government to explore this technique [steam-bending wood] further and try my life as an artist."

Gordon has found the graceful stillness and singular focus of a wading bird to be calming and beautiful, as well as a subject that lends itself well to bronzes. "Rendering birds in their natural habitats is a complete joy for me," he says, "from the inspiration of observing in nature to the creative spark of the studio to the final product in the foundry."

This September, the **National Museum of Wildlife Art** in Jackson, Wyoming, will host its annual *Western Visions* show with an Artist Party on September 13 from 6 to 9 p.m. and the show and sale the following day from 5 to 8 p.m. The show will include works by painters and sculptors of the wildlife genre including **Tim Cherry**, **David Everett** and **Kent Ullberg**.



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Cherry says, "I hope to create the best possible sculpture that I can by building strong designs through shape, line, texture and color." Everett, who works in wood, restates his observations of nature "as a natural history of a personal world." Born in a small fishing village on Sweden's North Coast, Ullberg is known for his monumental sculptures dedicated to the preservation and appreciation of wildlife.

Another upcoming event, which solely focuses on sculpture, is the **Washington Art Association & Gallery**'s *Sculpture Walk 2018*, featuring more than 40 internationally recognized artists and emergent sculptors. Their work will be exhibited in over 50 sites throughout the bucolic

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40. Amy Bright Unfried, *Oval Mesh Reef with Gold Fish*, bronze, 13 x 11 x 5½" **41. Bryant Nagel Galleries**, *Handsome Jack*, bronze, ed. 9 of 35, 23 x 11 x 6", by Kim Chavez. **42. Bryant Nagel Galleries**, *Hona Lightning*, bronze, ed. 4 of 50, 19 x 9 x 8", by Baje Whitethorne Sr.

town of Washington Depot, Connecticut. On view July 1 through November 1, with a reception on July 14 from 2 to 6 p.m., included will be works by Wendell Castle, Frank Stella, Julia Schnabel, Fitzhugh Karol and Cornelia Kubler Kavanagh, to name a few.

The event's co-curators, Barbara Talbot and Mark Mennin, explain, "This is an exhibition that is as eclectic—full of variety, of material, image and idiom—as the town's natural and cultural history. It reflects this history with works in steel, stone, wood, earthworks and new materials. The walk compels us to explore and discover the integration of sculpture in landscape, both distant and intimate, in public and private spaces."

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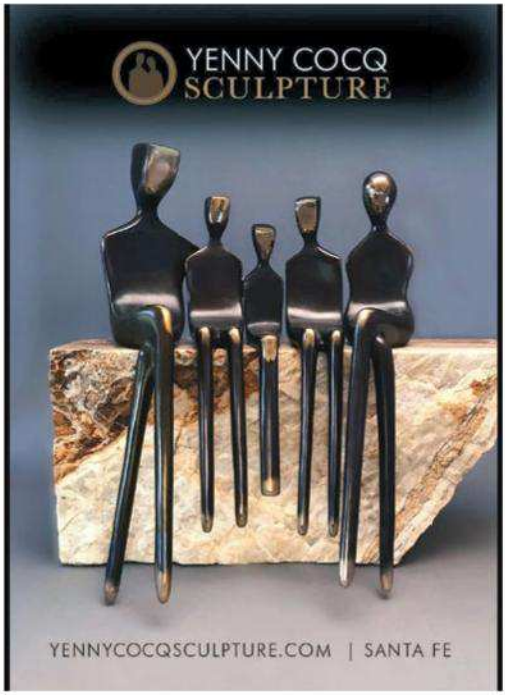
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Pamela Wilson, *Carmela, Called by the Cerulean Sea* (detail)
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When: August 10-12, 2018; August 10, Patron Party
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Information: (970) 663-2940, www.sculptureinthepark.org

Sowing Sculpture

The 35th annual Sculpture in the Park raises money for the Benson Park sculpture garden.

This August, 160 sculptors will bring over 2,000 pieces of work to Benson Park in Loveland, Colorado. They gather for the Loveland High Plains Arts Council's 35th annual *Sculpture in the Park*. The event began in 1984, with a dream to turn Benson Park into a sculpture garden. Proceeds from that first show—which attracted nearly 2,000 visitors who purchased $50,000 worth of sculpture—went to purchasing sculptures by George Walbye and Dan Ostermiller for permanent placement in the park.

Over the years, the event has attracted 1,344 artists, and enabled the Loveland High Plains Arts Council to purchase 164 sculptures. When it first began, artists mainly offered representational Western bronzes, but as new participating artists arrived, it has expanded into a more diverse display with a variety of sizes and mediums offered. Among this year's participants are **Karen Ehart**, **Sandy P. Graves** and **Yenny Cocq**.



1

Seattle-based Ehart says that after she first picked up a glass cutter in 1984, she "was ruined for any real job." She continuously experiments with the sculptural possibilities of her glass work. She is drawn to color and is inspired by nature, like sea life, microscopic images or a pebble-filled stream bed.



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Graves, who will show bronze wildlife sculptures at the show, has participated in the event for nine years now. She says, "Being invited to show here is an important feather in an artist's cap. It is meaningful to collectors and galleries to see that an artist has the *Sculpture in the Park* stamp of approval."

The 2108 edition of *Sculpture in the Park* kicks off with a Patron Party on Friday, August 10, and the show is open to the public on Saturday, August 11, from 9:30 a.m. to 6 p.m., and Sunday, August 12, from 9:30 a.m. to 4:30 p.m. Admission is $8 per person, while children under 14 are admitted free. A show catalog featuring participating artists and their work will be available for purchase, as well as a guide featuring all the pieces on permanent display at the Benson Sculpture Garden.



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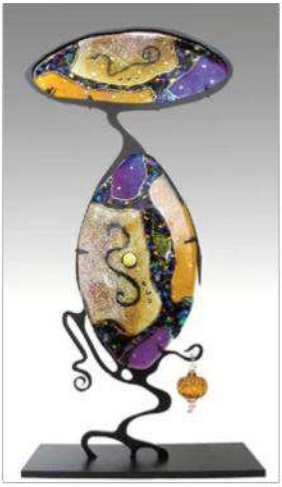
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1. A view of the Benson Sculpture Garden.

2. Artists and visitors congregate at the 2017 *Sculpture in the Park.*

3. Sandy P. Graves, *Browsing*, bronze, 33 x 14 x 24"

4. Sandy P. Graves, *Sly*, bronze, 5 x 4 x 2½"

5. Karen Ehart, *Ruby Cello*, kiln-fired glass, 35 x 15"

6. Laurel Peterson Gregory, *Rambunction*, bronze

7. Karen Ehart, *Cantilever*, kiln-fired glass, 27 x 13"

8. Yenny Cocq, *Caress*, bronze and travertine, 25" figures on 16 x 16 x 3½" base

9. Sandy P. Graves, *Cotton and Clementine*, bronze, 4 x 4 x 2½"



9

Contemporary, Western, Elegant



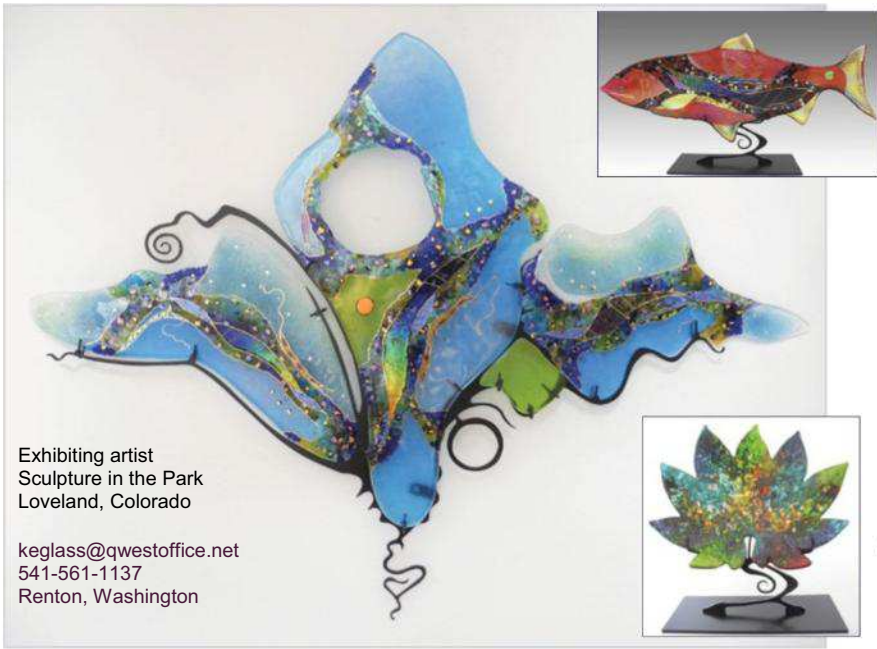
HARMONY AND GRACE
25" tall, Bronze



HOLDING
10" x 16" x 3", Bronze

Sandy P Graves

Steamboat Springs, Colorado
sandy@sandygravesart.com
www.SandyGravesArt.com



Exhibiting artist
Sculpture in the Park
Loveland, Colorado

keglass@qwestoffice.net
541-561-1137
Renton, Washington

Karen Ehrer .com

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The Art Lover's Guide to Collecting Fine Art in

Cape Cod & the Islands

With summer in full swing, collectors flock to Cape Cod and the islands of Nantucket and Martha's Vineyard to not only beat the heat but also to explore the abundance of arts and culture throughout the region. Its connection to American art history includes Provincetown being the oldest continuous art colony in the United States and famed artists such as Edward Hopper and Charles Hawthorne setting up permanent homes on the Cape. Cities such as Provincetown, Orleans, Wellfleet and Osterville, as well as the islands, have continued to build the art hubs with galleries, museums and yearly events and exhibitions.

One of the major areas for the arts in Provincetown is Commercial Street, which boasts dozens of galleries located within walking distance of one another. Along the stretch is the Provincetown Art Association & Museum, which hosts its yearly *Members' 12x12 Exhibition and Silent Auction* from June 29 to August 26. The museum also holds an annual *Consignment Auction* featuring the work of late regional artists, which will take place this year on September 22 at 7 p.m. A preview of the sale runs September 7 to 22. Orleans, located on the Lower Cape, is one of 34 communities in the state that has been designated as a cultural district by the Massachusetts Cultural Council. The area is walkable, with studios and galleries exhibiting the works of local, regional and national artists.

Along with the museum in Provincetown, there are others throughout the region that collectors can visit for exhibi-



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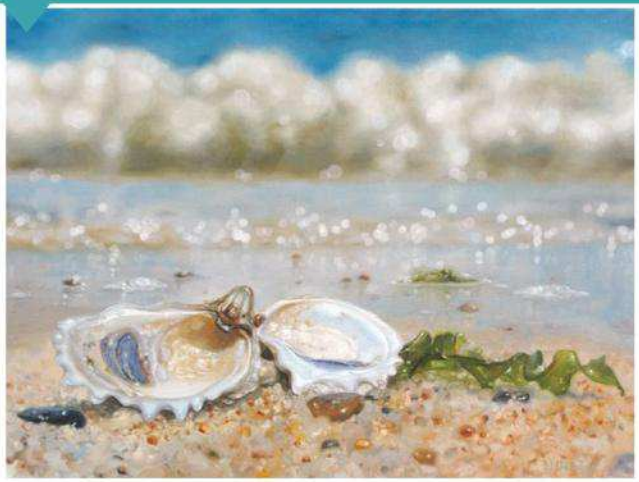
1. A look at Provincetown. Photo by Greta Georgieva. **2.** The brick-paved sidewalks of Mashpee. Photo by Courtney Rose Photography.
3. Nantucket Boat Basin. Courtesy Massachusetts Office of Tourism. Photo by Larry Tocci.

tions and annual events. Artists founded the Cape Cod Museum of Art in Dennis in 1981, which has a focus on the Cape's artists and its artistic identity. It is surrounded by the sculpture garden of the Cape Cod Center for the Arts, which has seven galleries, a shop and a film screening room. Through August 5 at CCMoA is *Modernists Out of the Mainstream*, concentrating on 20th-century artists. The Cahoon Museum of American Art in Cotuit features 19th-century to contemporary art, while celebrating "the creative spirit of Cape Cod folk artists Ralph and Martha Cahoon." August 17 to October 28 at the institution is *Herman Maril: The Strong Forms of Our Experience*.

Festivals and art fairs are another draw of the Cape Cod cities. The seventh annual *Hyannis Arts and Craft Festival*, July 21 and 22, will feature more than 100 booths of photography, pottery, paintings and more. Sponsored by the Creative Arts Center in Chatham is the 47th annual *Festival of the Arts*, from August 17 to 19, while the Creative Arts Centers' sixth annual *September Invitational* features pieces by invited artists from across the Cape.

Located a short ferry trip or plane ride across the mainland are the islands of Martha's Vineyard and Nantucket, which are home to dozens of art galleries and events. The Artists Association of Nantucket offers a number of special events each year. Among its highlights are the *Summer Art Auction & Gala*, held this year at the Great Harbor Yacht Club on July 7; *Wet Paint / Fresh Works* on October 7, with a silent auction and live auction preview at 3 p.m. and a benefit dinner at 5 p.m.; and the six-day *Plein Air Nantucket*, which happens every June. *The Nantucket Art & Artisan Show*, at Bartlett's Farm from July 19 to 22, will feature 40 artists and a ticketed preview party on July 19.

Among the galleries and artists found in Cape Cod and the Islands are **Abby Lammers**, **Addison Art Gallery**, **Aries East Gallery**, **B. Léger**, **Gallery 31 Fine Art**, **Kiley Court Gallery**, **Quidley & Company** and **The Gallery at Tree's Place**.



1



2



3

1
Addison Art Gallery, *Wellfleeters*, oil, 18 x 24", by SaraJane Doberstein.

2
Addison Art Gallery, *Working on the Water*, oil on canvas, 40 x 30", by Paul Schulenburg.

3
Addison Art Gallery, *Little Climbing Beauties*, oil on mounted linen panel, 24⅜ x 32½", by Paul Baldassini.

ADDISON ART GALLERY

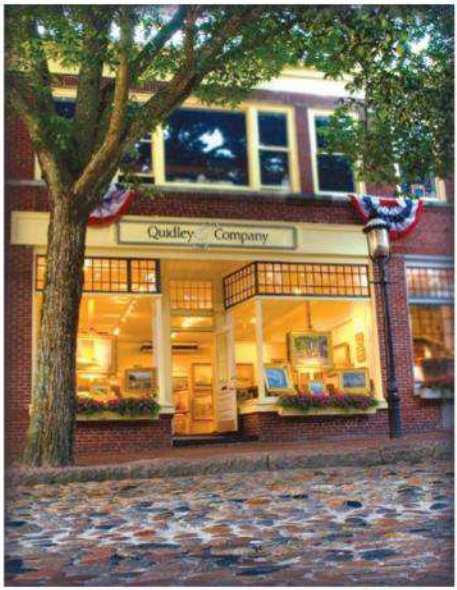
43 S. Orleans Road, Orleans, MA 02653
(508) 255-6200, www.addisonart.com

Addison Art Gallery represents artists from across the United States, Mexico and France, and is home to many of the most sought-after Cape Cod artists. The gallery is often praised for its exhibitions and events and has collaborated with more than a dozen organizations including the Edward Hopper House Museum, Cape Cod Museum of Art, Provincetown Art Association & Museum and Truro Historical Society.

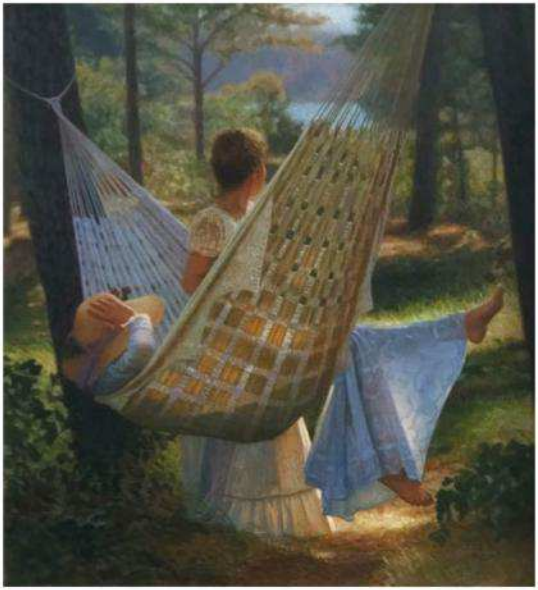
The gallery was chosen as the Cape Cod National Seashore's dedicated art partner for the 50th anniversary of the seashore, as well as the 100th anniversary of the National Park Service; created *After Hopper*, an ongoing venture celebrating contemporary artists inspired by Edward Hopper and the places he painted; is presenting *Outermost Inspirations*, an homage to Henry Beston's *The Outermost House* this year; and will orchestrate *In Thoreau's Views*, an artful look at Henry David Thoreau's Cape Cod in 2019.

Among the gallery's newest artists are **Paul Batch** and **Jonathan Earle**. This summer the gallery will open **Paul Schulenburg**'s 2018 solo exhibition on July 7 with a reception from 5 to 7 p.m. The exhibition will feature new paintings inspired by the working waterfront, with large-format paintings of working fishermen and women. "I recently met a young woman working on a local fishing boat, exuding youth, strength, grace and beauty. She inspired some favorite new work," says the artist, who will also include paintings of panoramic outer beaches as well as cozy interior spaces. Plus there will be paintings inspired by his recent trip to France.

On August 18, the gallery will host a reception for its next *After Hopper* exhibition from 5 to 7 p.m. Artists and collectors flock to Cape Cod from all across the globe just to see the sites that Hopper painted. Half a century after his death, new generations continue to be inspired by his work and the area that this great American painter chose as his home. Acknowledging and ever grateful for Hopper's influence, *After Hopper* celebrates the artists of today who continue to pursue Hopper's path in their own unique ways.



1



2

QUIDLEY & COMPANY

26 Main Street, Nantucket,
MA 02554, (508) 228-4300
www.quidleyandco.com

Quidley & Company—with locations in Nantucket and Boston, Massachusetts, and Naples, Florida—proudly offers selected works by contemporary and traditional artists from the United States and Europe, each renowned for their period and genre. Since 2006, the gallery has worked closely with its clients to satisfy their needs arising from building and maintaining a fine art collection.

Among its represented artists are still life painters **Janet Rickus** and **Greg Haynes**; maritime painters **Tim Thompson** and **William R. Davis**; **Colin Berry**, who paints close-ups of waterways; **Forrest Rodts**, an artist focusing on life at the shore; and many others whose work ranges from figures to sculpture.

This summer, the Nantucket location will host four solo exhibitions. A retrospective for **Peter Quidley** opens on June 29, while a show of **T.S. Harris**' figures on the beach opens July 13. A show of new works and a book signing with artist **Hunt Slonem** happen July 27, and rounding out the events is **Anne Packard**'s exhibition featuring her coastal imagery on August 3.



3

1
Quidley & Company on Nantucket Island features works by contemporary and traditional artists.

2
Quidley & Company, *The Hammock*, oil on panel, 26 x 24", by Peter Quidley.

3
Quidley & Company, *Coming Home Against the Ebb Tide*, oil on canvas, 24 x 30", by Tim Thompson.

THE GALLERY AT TREE'S PLACE

60 Route 6A, Orleans, MA 02653
(508) 255-1330, trees@treesplace.com
www.treesplace.com

For over 45 years, the Gallery at Tree's Place has been considered by many realist painters and collectors to be one the leading dealers of representational paintings in the nation. Tree's is the proud home to some of the preeminent living painters working in the genre: **Patrick Kitson**, **Sarah Lamb**, **Michael Whelan**, **Richard Loud**, **Kathy Anderson**, **Gary Akers** and **Carlo Russo** among many others. The gallery is located in a spacious 19th-century building at 60 Cranberry Highway; Route 6A at 28 in Orleans.

"Last season we had very strong sales at all price points. It seems that collectors from all parts of the country were in a buying mood," says Mike Donovan, owner of the gallery. "We always see good foot traffic in the busy summer season, but internet sales continue to grow in importance each year especially in the off season. Having so many well-established artists gives customers confidence in the quality of the work we represent. With a strong stock market and an improving economy, we look forward to another strong season in 2018."



1

"Having so many well-established artists gives customers confidence in the quality of the work we represent. With a strong stock market and an improving economy, we look forward to another strong season in 2018."



— Mike Donovan, owner, The Gallery at Tree's Place

The Gallery at Tree's Place is proud to host a new exhibition every two weeks in season. Visitors come the Cape to enjoy the beaches and local seafood, but they also find a treasure trove of fine art from one end of the Cape to the other, and Tree's Place has become an annual destination for many art lovers. It's an opportunity to view new compositions from some the finest artists in the country, all in a beautiful setting.

June 30 to July 13 is *Town and Country* featuring **Marieluise Hutchinson**, **Roderick O'Flaherty** and **Michael Compton**. The show *Alive with Color* will follow from July 14 to 27 with work by **Mark Beck** and **Marcia Burtt** on view. July 28 to August 10 is *Picture Perfect* with Kitson, **Robert Bolster** and **Erica Kaiser**. Then, August 11 to 24 is *The Eye of the Beholder* featuring **Kathleen Dunphy**, **Thomas Kegler** and **Sergio Roffo**.



2



3

1
The Gallery at Tree's Place features work from many established realist painters in a spacious 19th-century building in Orleans.

2
The Gallery at Tree's Place, *Pink Spring with Dogwood*, oil on panel, 9 x 12", by Kathy Anderson.

3
The Gallery at Tree's Place, *Summer Glory*, oil on panel, 16 x 20", by Marieluise Hutchinson.

GALLERY 31 FINE ART

34 Main Street, Main Street Square,
Orleans, MA 02653, (508) 247-9469
info@gallery31capecod.com
www.gallery31capecod.com

Nestled on a square of upscale shops where Main Street and Route 6A meet in the Orleans Village Center Cultural District, Gallery 31 Fine Art specializes in representational fine art of Cape Cod—the sea, shore and sky. Internationally acclaimed award-winning artists paint the unique character and luminosity found here. Well known for original art in pastel and oil, the gallery also represents works in watercolor, alcohol ink and monotype.

Visitors enjoy the insights of an artist on the gallery tour by owner **Sherry Rhyno**, whose experience at the easel provides secrets to the trade, from materials used to techniques applied. Gallery 31 Fine Art is the exclusive Cape Cod representation of its artists. Eminent among them are **Richard McKinley**, **Jeanne Rosier-Smith** and **Deborah Quinn-Munson**.

Regional gallery artists include Rhyno, **Jennifer McCalmont**, **Snefrid Sneve-Schultze**, **Barbara Stone** and **Mary Wojciechowski**, whom all will be painting hydrangeas at the gallery on Saturday, July 7, from 1 to 4 p.m. as part of the *Cape Cod Hydrangea Festival*, with a reception and "fresh paint sale" to follow from 5 to 7 p.m.

Another upcoming exhibition, *Painting the Tapestry of Cape Cod*, features new work in pastel and oil by Stone with an opening July 21, from 5 to 7 p.m.; the show runs through August 3. *Glistening Waters* features new work in oil and pastel by Quinn-Munson, opening August 4, with an artist talk and demo from 2 to 4 p.m. and a reception from 5 to 7 p.m.; the show runs through August 15. Smith's exhibition *Nauset Sands* opens August 16, with a gallery talk and demo from 5 to 7 p.m; the reception is August 18 from 5 to 7 p.m.

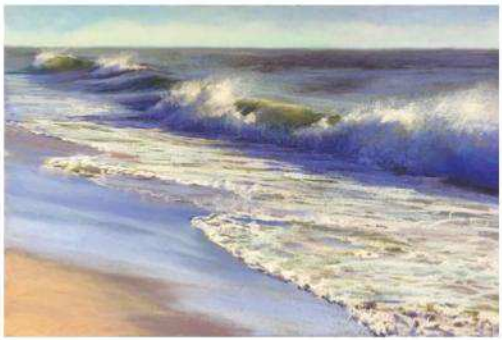


1



"Recent trends lean toward the interpretive side of representational work, with more edgy compositions and color for a heightened wow factor. Palette knife paintings in oil are in demand. Art buyers know quality; many are diversifying their choices for a well-rounded collection."

— Sherry Rhyno, owner and artist, Gallery 31 Fine Art



2



3

1
Gallery 31 Fine Art in Cape Cod features work by a number of artists who call the region home.

2
Gallery 31 Fine Art, *Roar of the Sea*, pastel, 24 x 36", by Jeanne Rosier-Smith.

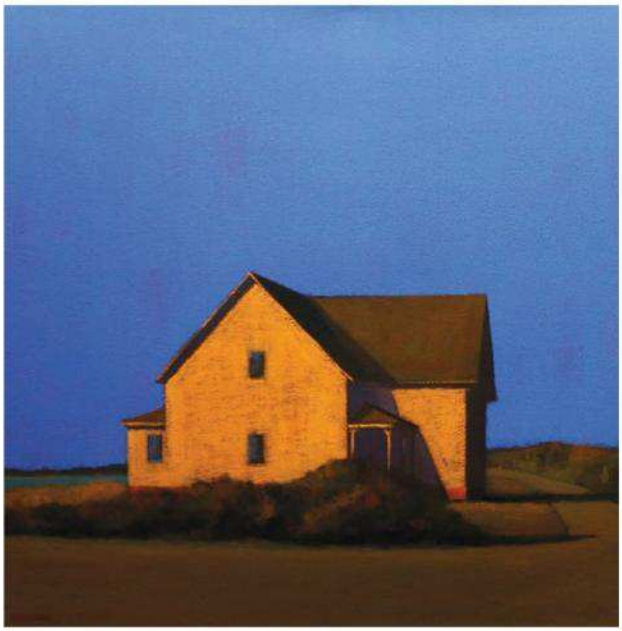
3
Gallery 31 Fine Art, *Peonies*, oil with palette knife, 12 x 12", by Sherry Rhyno.

KILEY COURT GALLERY

445 Commercial Street, Provincetown, MA 02657, (508) 487-4496
info@kileycourtgallery.com
www.kileycourtgallery.com

Artists have long been drawn to the Cape, and Provincetown in particular, to capture the extraordinary light one finds there. Provincetown's history as an artist colony is rich and fascinating. The artists who exhibit in the Kiley Court Gallery space continue in this fine tradition, whether they explore the local light through their landscapes or are captivated by shape and form through their still lifes.

Kiley Court Gallery has been located in Provincetown's gallery district since 1991. The gallery exhibits fine representational paintings, mainly oil paintings, by both local and out-of-state artists. It has become a favorite spot for both visitors and locals to wander through and browse a fine collection of contemporary artwork.



1

1
Kiley Court Gallery, *Mayo Beach*, oil on canvas, 30 x 30", by Robert Cardinal.

2
Provincetown-based Kiley Court Gallery features local and national artists.

3
Kiley Court Gallery, *Glamour*, oil on canvas, 24 x 24", by Julian Cardinal.

Among its artists are **Julian Cardinal**, **Robert Cardinal**, **Steve Kennedy**, **Frank Milby**, **Joan Cobb Marsh**, **Michael Davis**, **Matteo Caloiaro**, **Brooke Olivares**, **John Mulcahy**, **Francine Huot**, **Ann Hartley** and **Allyson Krowitz.**

July 6 to 18, the gallery will host the solo exhibition *Fashion Show* for Julian Cardinal, with a reception on July 6. An exhibition featuring the recent works of Julian and his father, artist Robert Cardinal, will run August 17 to 30.



2



3



1



2

1
Aries East Gallery, *Stretch Drive*, oil on canvas, 30 x 24", by Geoffrey Smith.

2
Aries East Gallery, *Twilight Marsh*, oil on canvas, 12 x 16", by Geoffrey Smith.

3
Abby Lammers, *January Lemonade*, acrylic on birch panel, 8 x 8"

ARIES EAST GALLERY

2805 Main Street, Brewster, MA 02631
(508) 896-7681, (508) 237-9873
geoffreysmitharieseast@gmail.com
www.arieseastgallery.com

A contemporary gallery located in Brewster, Aries East Gallery represents established artists working in oil, acrylic, pastel and watercolor across a variety of subjects including sporting art, landscapes and seascapes. On July 28, the gallery will host a celebration and open house in honor of its 40th anniversary from 5 to 7 p.m.

Owner **Geoffrey Smith**'s work is featured in the corporate collections for AT&T headquarters in Basking Ridge, John Hancock Company and private collections worldwide. In 1973, he was the recipient of the Prix-de-Paris Award in New York City where his paintings represented American art in Paris. In 1979, he received first prize in the National Art Competition.

In 1987, he was selected by the New York Racing Association for a showing of horseracing paintings at the Clubhouse Gallery in Saratoga, and in 1990, he was chosen to be a featured artist at Belmont Park. In 1991, he was the cover artist for *Pops By the Sea* for the Boston Pops Orchestra; in 1993 and 2018, he was cover artist for the Hyannis Yacht Club's Figawi Regatta; and his work has graced the covers for the Head of the Charles Regatta, the US Ryder Cup and *Fine Art of America's Fairways*. In 1994, Smith's painting of Muhammad Ali was selected by Northeastern University's Sport in Society to present to Ali as the first inductee.

He is represented in galleries in Great Britain and the U.S. including Nantucket, Martha's Vineyard, Newburyport, Chatham and Saint Ives in Cornwall, England.

ABBY LAMMERS

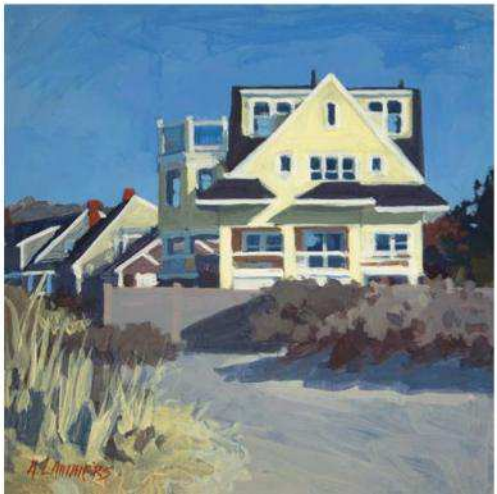
(585) 261-1537
ablammers@comcast.net
www.abbylammers.com

Abby Lammers, a native of Missouri, has been a working artist for 24 years and maintains studios in East Falmouth, Massachusetts, and Rochester, New York. After working in the advertising industry for 13 years as an art director, she launched her painting career in 1994.

A love for design is clearly apparent in her landscape and still life paintings where she presents ordinary objects and scenes in a refreshing contemporary representational style. The information for her paintings is gathered primarily by working from life and working plein air. Using a range of palettes, Lammers explores how color changes the appearance and relationships of objects to one another. Her eclectic combinations of color, form and asymmetrical composition force the viewer to reconsider their perspective on the everyday.

"My process starts by working directly from life with the main focus being on composition/design and rendering the structure of the subject," she says. "If I feel like the original piece has 'legs' I will move on to numerous value studies from which I then create various color studies, experimenting with different palettes and color temperatures."

Her work has been featured in numerous group and solo shows at museums, cultural centers and galleries throughout the United States. Lammers is represented by the Copley Society of Art, Boston, and her art can be found in Massachusetts at Charles Fine Arts in Gloucester and Chapman Art Gallery in Cotuit. Her work will be on view in the 64th annual *National Juried Exhibition* of the National Society of Painters in Casein and Acrylic through July 6, and in *Art @ The Museum* at Osterville Historical Museum on July 26 from 4:30 to 7:30 p.m.



3

B. LÉGER

Studio at the Vault Gallery of Fine Arts
169 Rockdale Avenue South
Dartmouth, MA 02748, (508) 991-1761
www.barbaraleger.com
www.vaultgalleryfinearts.com

B. Léger is a marine oil painter who is a member of the Oil Painters of America and International Society of Marine Painters. Léger's subjects are always connected to the ocean or shoreline. The complexity of the ocean has been her lifelong love and study. Léger is a sharp focus realist, working in the illuminist technique. Léger's *Nantucket Dogs*, yellow labs and golden retrievers, are featured at the Vanderbilt Gallery in Nantucket, Massachusetts. Along with her originals oils, Léger is often commissioned for custom canine compositions.

Her contemporary realism captures the action of the water in sharp focus, with compositions that include racing J-class sailboats, vintage mahogany boats and the frolicking of a golden on the beach. Her 2018 collection can be enjoyed at galleries in New England, such as the Vanderbilt Gallery and the Vault Gallery of Fine Arts in South Dartmouth, Massachusetts.



1
B. Léger, *Vantage Point*, oil on panel, 18 x 24"



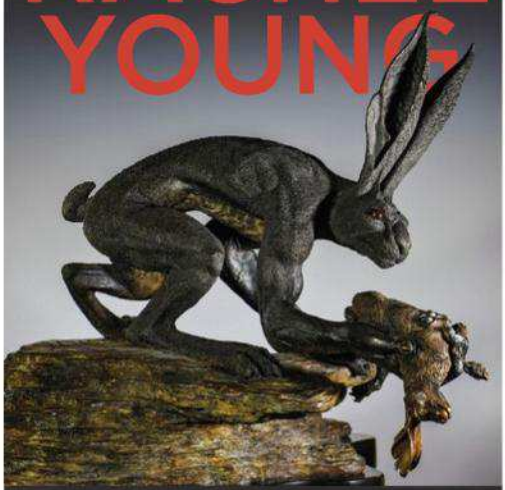
Abby Lammers
representational painter
www.abbylammers.com
Sweet Spot, oil on canvas, 20 x 20" ©2018 Abby Lammers



B. Léger Master Marine Oil Painter
2018 Collection Represented in New England at:
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THE VAULT GALLERY OF FINE ARTS 169 Rockdale Ave. South Dartmouth, MA
www.vaultgalleryfinearts | 508-991-1761 Hours: Wed-Sat 11-5 and Anytime by Appointment



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info@jonedwardgallery.com
949-235-3687

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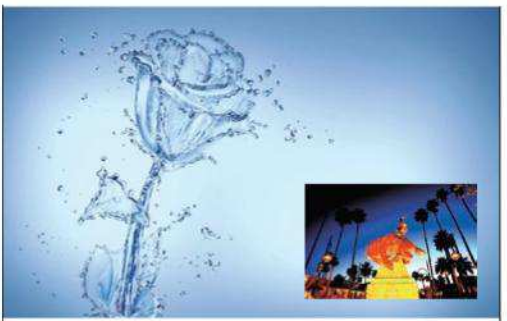


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Summer Spectacular: Oasis in the Desert
A Gold Palette ArtWalk
July 12, 2018 *6:30 pm to 9:00 pm*

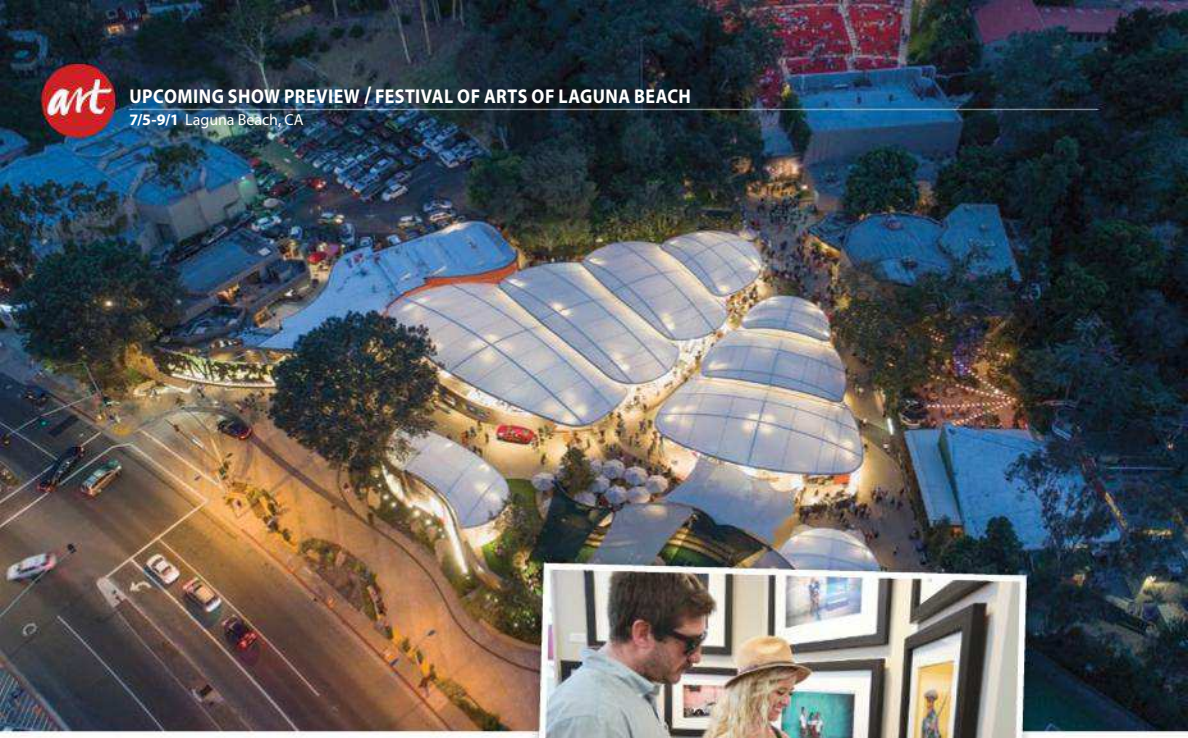
The "Summer Spectacular" Gold Palette ArtWalk is a longtime summer tradition for the Scottsdale Arts District. Galleries will feature exhibits by various national and international artists while visitors will be treated to Caribbean and island music, Hawaiian shaved ice with adult flavors, infused ice water, teas and wine and lots of entertainment and festivities. For your comfort, sidewalk misting will be provided by Arizona Mist Systems!

Stay cool, stay cultured, stay fun!

Sponsored by the Scottsdale Gallery Association, City of Scottsdale

SCOTTSDALE ARTS DISTRICT · Old Town Scottsdale · SCOTTSDALE GALLERY ASSOCIATION

www.scottsdalegalleries.com



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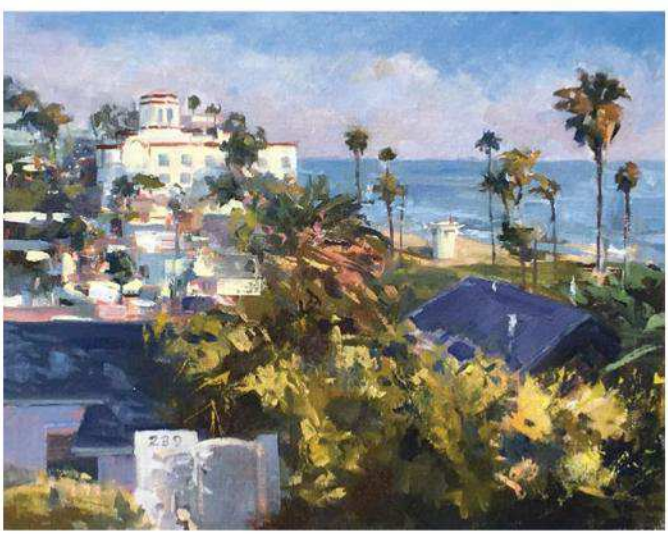
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Continuing Tradition

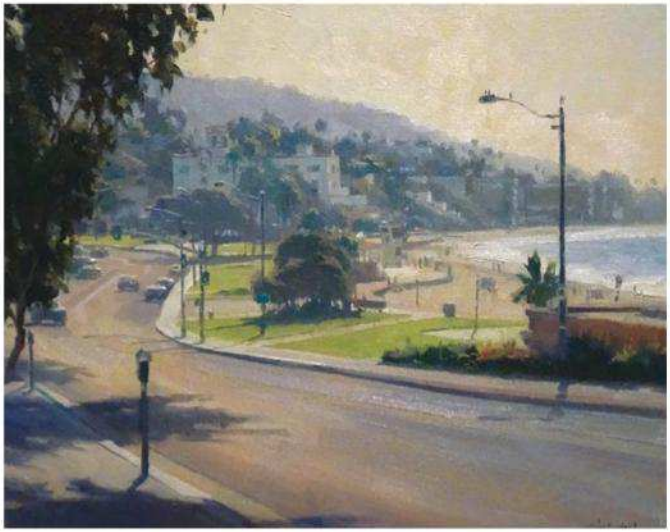
Over the years, Laguna Beach, California, has solidified itself as one of the premier seaside towns for art with a number of galleries calling it home and special events taking place each year. One of the mainstays of the community has been the *Festival of Arts*, which will host its 86th annual event July 5 to September 1. Having been rated one of the top art festivals in the nation by a number of local and national publications, this juried show brings together 140 leading artists.

"Looking back at the original *Festival of Arts* in 1932, there was something for everyone to enjoy. That tradition continues today," says Sharbie Higuchi, director of marketing and PR for the festival. This diversity begins with the array of artwork the Orange County-based artists will display in their booths, which includes paintings, sculpture, photography, ceramics and more.

Among the artists in this year's show are two-dimensional artists **Gil Dellinger**, **Lani Emanuel**, **Marie Tippets**, **Mary Aslin**, **Paul**



3



4

1
An aerial view of the *Festival of Arts* venue in Laguna Beach, California. Photo by Robert Hansen.

2
Collectors browse art during the *Festival of Arts*. Photo by Ron Azevedo.

3
Anthony Salvo, *View from Cliff Drive, Evening Light*, oil on linen panel, 11 x 14"

4
Michael Obermeyer, *Welcome to Laguna*, oil, 16 x 20"

5
Paul Bond, *The Delicate Countenance of Fibonacci's Eldest Daughter*, oil on canvas, 42 x 42"

6
April Raber, *Metropolis II*, oil on linen, 12 x 12"

Bond, **Kathy Jones**, **Michael Obermeyer**, **April Raber** and **Anthony Salvo**; jewelry designer **Lance Heck**; and sculptors **Rachel Young** and **Jordan Dimitrov**, to name a few. Their work spans from cityscapes and coastlines to figures and surrealistic realism.

In addition to the artwork, *Festival of Arts* has a series of family-oriented and collector activities that will broaden their scope of the art market. Highlights include Art Talks on Wednesdays at 1 p.m.; the Step into the Spotlight Music Series on Fridays from July 13 to August 31 at 5:30 p.m.: Family Art Day on July 8 at noon; and the Festival Runway Fashion Show on August 19 at noon.

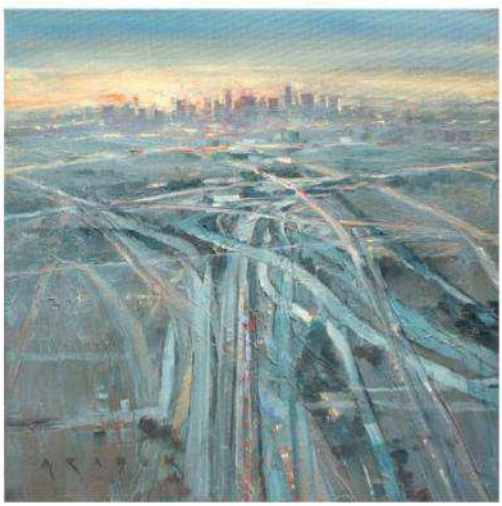
There will be free art tours daily at 2 p.m. and 5 p.m., with a family tour on Saturdays at 11 a.m. On the tours, attendees will meet the artists and learn about the artwork firsthand, which allows for a personalized and in-depth experience of the festival. There will be discussions about the artists' techniques as well as demonstrations of how they create the pieces.

For complete ticketing information, visit the *Festival of Arts* website. Also happening nightly at 8:30 p.m., in conjunction to the show, is the famed *Pageant of the Masters* where art comes to life through an original score, live narration, sets and people posing in art of a particular theme.

Festival of Arts of Laguna Beach
650 Laguna Canyon Road • Laguna Beach, CA 92651 • (949) 494-1145 • www.lagunafestivalofarts.org



5



6



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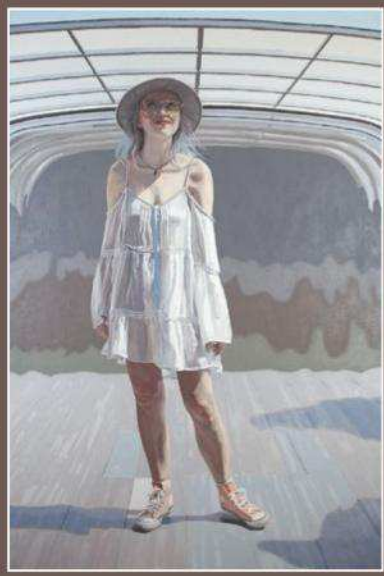
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Lani Emanuel



"She Likes What She Sees," 48 x 32", Oil on Canvas

laniemanuel.com lani.emanuel@att.net



"Rose Red" 21 x 27, pastel

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"Humble Beginnings" 22 x 27, Pastel

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NOVEMBER
DECEMBER



art

Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

J Louis, page 110

TRAVIS LOUIE

Curious Portraits

The mind of Travis Louie is one of brilliant, otherworldly eccentricity, creating whimsical oddities like swamp monsters, giant bugs, dragons and rabbits in suit jackets on smooth board. His artwork transports viewers to Louie's imaginary world laced with the characteristics of the Edwardian and Victorian eras. From July 5 through 8, Louie will showcase his new body of work with Haven Gallery at the *Market Art + Design* contemporary art fair in Bridgehampton, New York.

This show is representative of a continuing conversation the artist says he's been having with himself through the portraits of various characters he has created. Louie adds that his connection to the immigrant experience informs "the unusual circumstances that the subjects of my paintings deal with as they come to North America from the latter half of the 19th century into the 20th." Many of Louie's works depict the clothing and portrait styles of this bygone era, enlivened by his distinctive characters. In this new body of work, Louie explains that he created a series of portraits depicting immigrants at the turn of the 19th century—images that look like something one might find while browsing a flea market.

"I'm always fascinated by the clothes and often exaggerate certain fashions like hats festooned with taxidermy or garments that seem more like costumes. I think of visitors not just from obscure parts of Europe but from other worlds beyond our solar system," Louie says. "All of these sorts of things are affected by the culture of their unique origins."

Haven Gallery 155 Main Street • Carriage House Square • Northport, NY 11768
(631) 757-0500 • www.havenartgallery.com

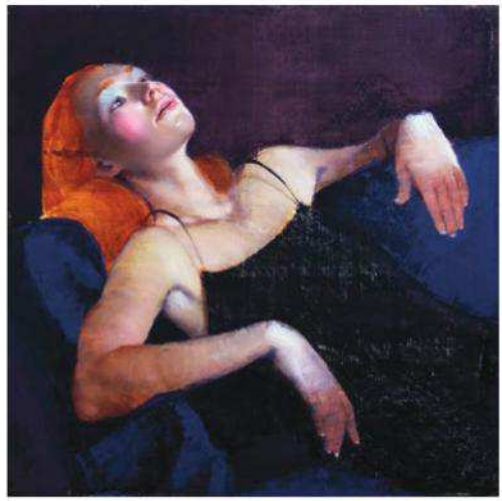


1
Miss Tabitha and Her Toaded Turban, acrylic on board, 18 x 14"





1



2

J. LOUIS

Scraped into Focus

Painting is most often thought of as the application of paint. But removing paint has its own rewards, as is the case with the artwork of J. Louis, who uses layers of paint—some stacked tall and others scraped away to reveal a soulful underbelly of raw color—to explore the kaleidoscope of emotion that can be found in the human face.

"The face and the human expression are the most important," he says. "What I like to do is use the elements around the face to draw you in around this solid, abstracted design. One thing that gets lost in a lot of art is that it's a tool for creating and communicating an idea. To communicate you have to have something familiar that people can relate to, and a person's face is a perfect place to explore those ideas."

Louis, who recently made a big move from Chicago to New York City, will be showing new work starting on July 12 at Shain Gallery in Charlotte, North Carolina. The show will feature his large-scale paintings that marry abstractly composed shapes and color forms with highly detailed faces rendered with a dreamlike softness.

"All of my paintings, the vast majority of them, are created based on photo shoots with live models. I'll take those photos and work with them in a computer until it's the image I want, one I find pleasing," he says. "From there, it's lots of prep on my panels with a linen and a museum-grade adhesive. I find that this creates a unique texture to each work, and not a linen texture, when I scrape away the paint later on I unearth interesting elements. I'll typically start with the expression to get the right proportions and then the further I get in the more I start removing pieces and repainting, whether that's leaving an entire garment so it's just in the background or scraping everything so I leave it bare."



3



4

Louis says his process doesn't always click into place right away. "It's tricky and it looks really wrong until everything plops into place," he says, adding that he knows he's done when the painting communicates that to him. "It's just a feeling, and you know it when you come to it."

The resulting work is both startling in its simplicity and its design, and also intoxicatingly colorful with large chunks of color—cobalt blues that smell of salt water, plummy purples of subdued brilliance and a yellow that can be seen from orbit—that are sandwiched around peaceful feminine figures with detailed faces. *Electric Disposition* features a figure seemingly floating over four blocks of raw and abstracted paint scraped down to the very foundation of the painting. *Tsunami* features a figure, arms outstretched, amid two mesmerizing shades of blue. The artist, who says he's heavily inspired by Gustav Klimt and Antonio Mancini, created the surface she's laying against with a single brushstroke across the entire canvas.

With all the work, the viewer is seeing paint that *is* there and paint that *was* there—past and present rendered around the human form. "I love playing with materials, so much that I don't think of myself as a traditional painter, but more a materials expert," he says. "I just love playing with the three-dimensionality of paint."

Shain Gallery 2823 Selwyn Avenue, Suite K • Charlotte, NC 28209
(704) 334-7744 • www.shaingallery.com

1
Tsunami, oil on linen-mounted cradled panel, 48 x 48"

2
Elevation, oil on linen-mounted cradled panel, 35 x 35"

3
Electric Disposition, oil on linen-mounted cradled panel, 40 x 52"

4
J. Louis painting *The Bridge*, oil on linen-mounted cradled panel, 60 x 60"

PEGGIE BLIZARD

Comfort and Nostalgia



1



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Mason jars were a part of Peggie Blizard's everyday life growing up in rural North Carolina. In a new series of works on view at George Billis Gallery, Blizard will feature seven still lifes of florals displayed in the iconic vessels. Blizard says, "They bring to the work an element of comfort and nostalgia, while at the same time appealing to an increasingly sophisticated feeling for color and design."

Though the shape of the jars changes from piece to piece, and the flowers depicted range from Japanese anemone to tulips, the paintings all contain the same core elements. Blizard explains, "The jars are centered in the panel with water creating a line roughly through the lettering. The flowers appear to be just tossed into the jars as if they are an afterthought even though they are the focus of the picture and are carefully arranged."

One of the specific challenges of these types of paintings is portraying the water realistically, and Blizard points out, "in fact, you cannot paint water



3

1
Rose of Sharon and Plumbago, oil on panel, 30 x 24"

2
Pink and Yellow Petunias, oil on panel, 24 x 18"

3
Two Jars with Black Eyed Susans, oil on panel, 30 x 40"

4
Mexican Sunflower and Japanese Anemone, oil on panel, 24 x 18"



4

because it is transparent. What you do paint are the reflections the water and glass together create."

Blizard counts among her influences Vermeer and his Dutch and German contemporaries, as well as the still lifes of Spanish realist Luis Meléndez. While striving for realistic paintings, Blizard often asks herself, "How do you make a work of art and not just an artwork? How do you infuse poetry into what you are doing and give the work meaning and beauty?" She adds, "One of the things I try to achieve in my work is the creation of a feeling of three dimensions through the objects I paint, whether they are flowers or boxes or antique kitchen appliances."

Blizard's solo exhibition remains on view through July 7 at George Billis' New York gallery.

George Billis Gallery 525 W. 26th Street, Ground Floor • New York, NY 10001 • (212) 645-2621 • www.georgebillis.com

RON HICKS

Faces of Peace

Raw paint scratched bare in places, piled high in others, parts like a curtain to reveal Ron Hicks' delicate figures peering out through twirling wisps of off-white background, a blizzard of brushstrokes meant to evoke light and illumination. His figures, many of them women, ask for thoughtful consideration as their eyes lock with the viewer, or wander off the edge of the painting.

Hicks' newest works are presented under the banner *The Faces of Eve*, which has a biblical inspiration, though not an overly religious guiding light. "I was reading the Bible and I was struck by this passage that deals with the Adam and Eve story, the apple and serpent and all that. If you read between the lines, Eve is sort of framed as though she ruined humanity. If she wouldn't have done this, maybe things would have been different," the Colorado artist says. "I feel like there's a lot of correlation with issues that are going on today, particularly women. I wanted to go beyond the story and really go into this idea with works that were representational, abstract and also nonobjective. I wanted to create a harmonious dialogue."

Although Hicks' themes and motifs for the show are involved and rooted in a very specific idea, he's trying to let viewers discover the works for themselves in their own way. "I want to keep it very open ended. I want people to ask themselves what it's about and generate their own ideas," he says. "Each painting can strike someone in a very personal or emotional way and that dialogue they share with themselves should shape the meaning of a painting."

Works in the show include *The Embrace II*, which shows two figures locked in a tight clinch amid blocks of abstracted paint; *Under the Acorn Tree*, with a figure in a scarf that is merging with the background; and *Yearning*, in which a man and a woman are pulled together across a delicate arrangement of paint.

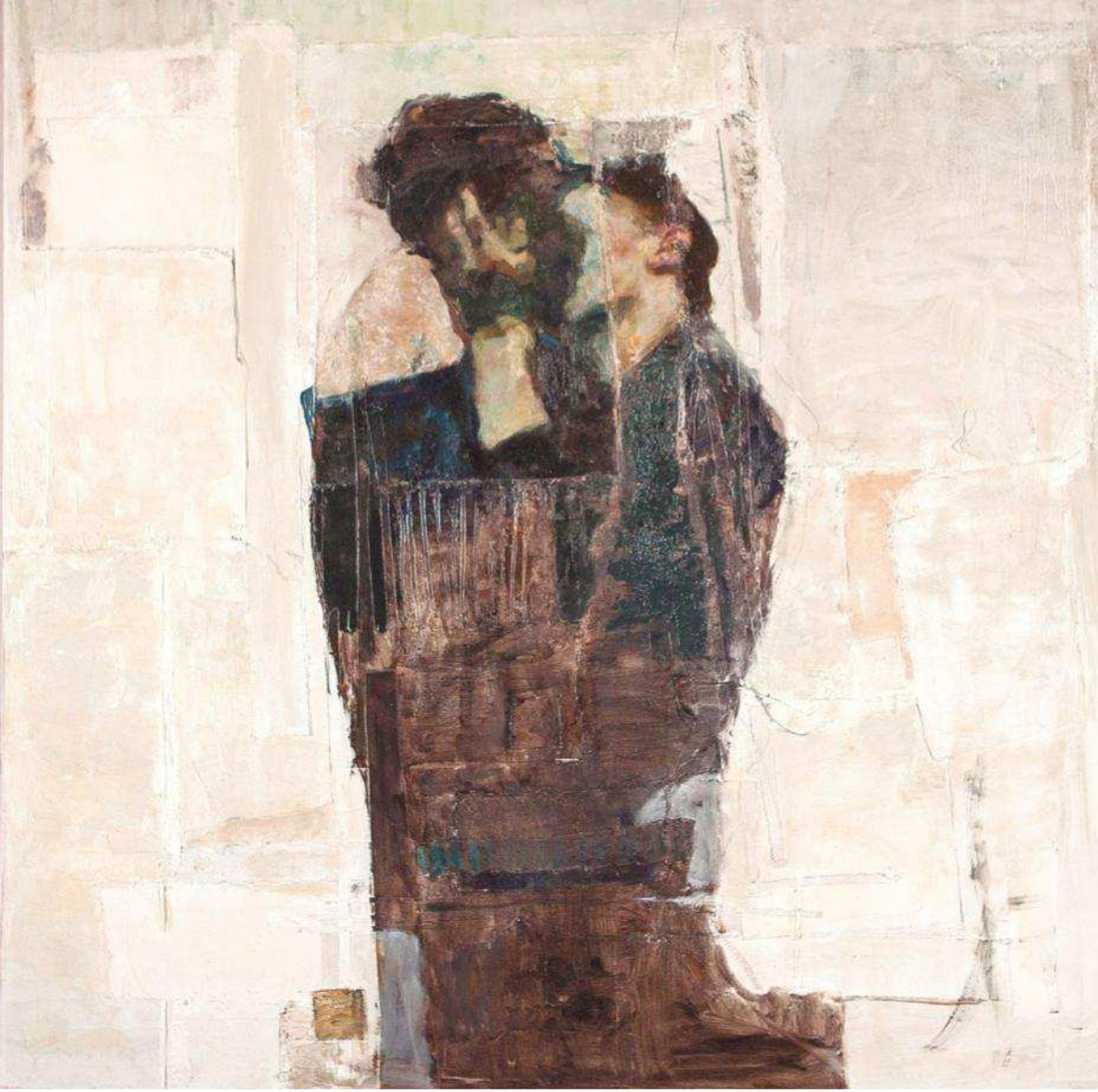
"I started out with colors like cadmium



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yellow, cadmium reds, cobalt blue, ultramarine blue but also black, which is a wonderful color to work. I like having this desaturated and diffused look to my color. But I also have to be truthful; sometimes color is far less important than shape and value. The visual elements are really what I'm after," Hicks says. "My colors tend to fall in line behind the idea of shape and value, which I use to establish a harmonious result... I like to think the work is very dimensional, meaning you can look at the painting and see the first brushstrokes along with the last brushstrokes on top. Some people cover the first ones up, but I like to be able to see it all."

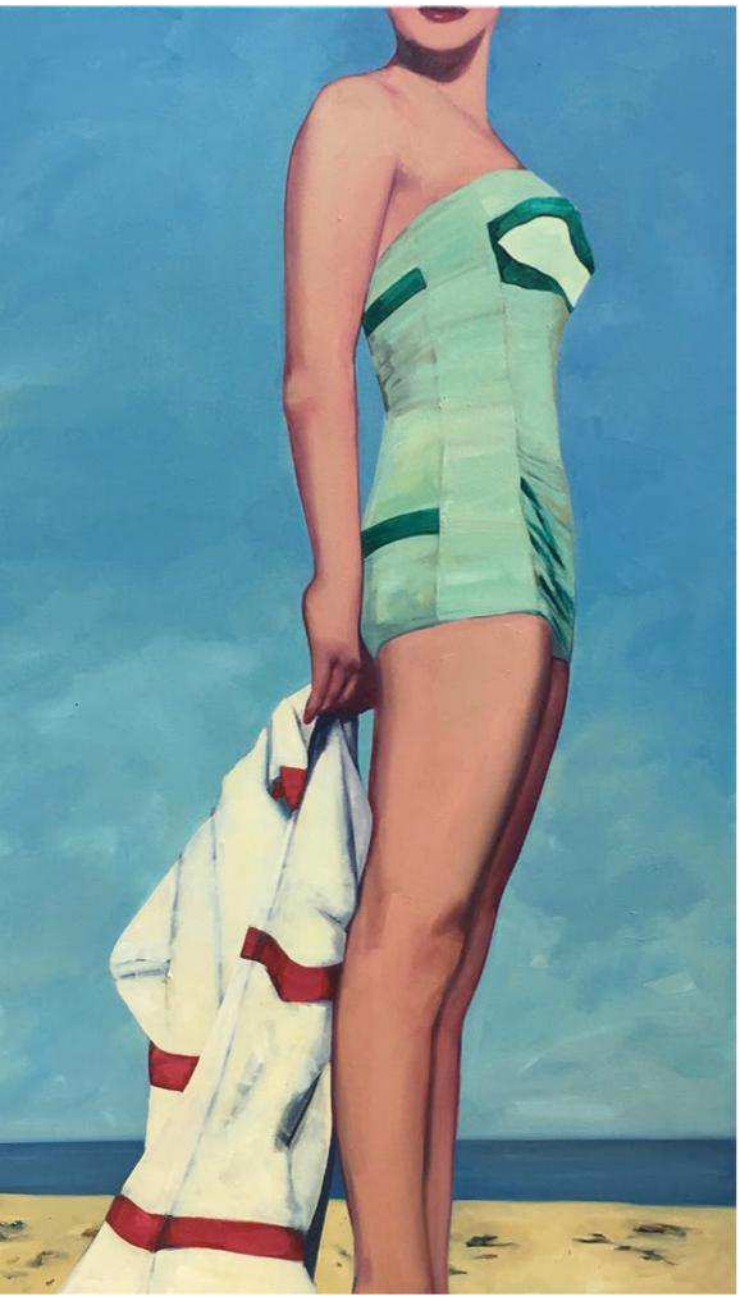
The Faces of Eve is being presented by Gallery 1261 in Denver, which will exhibit the show at a pop-up location—call the gallery for details. The exhibition is a preview to a museum show at Western Colorado Center for the Arts in Grand Junction.

Gallery 1261 1412 Wazee Street • Denver, CO 80202
(303) 571-1261 • www.gallery1261.com

1
Sage, oil on board, 12 x 12"

2
Yearning, oil on birch, 48 x 58"

3
The Embrace II, oil on board, 40 x 40"



1



2

T.S. HARRIS

Summer Days

As the warm weather rolls in, people often find themselves embarking on vacations to the watersides. The paintings of T.S. Harris idyllically capture this summertime fun through images of women standing on beaches and taking dips, allowing the viewer to imagine any time and place through the modern, cropped compositions. Beginning July 13, Harris will have her first solo show at Quidley & Company's Nantucket Island location that will feature new works of this timeless theme.

For the exhibition, Harris says, "I wanted to capture that feeling of fresh air and sea breezes, and all of those moments that we love about summer and being with our family, being at the beach and having that feeling. When I'm working on a painting that's really what I'm looking for—those wonderful summer days that we wish we could keep forever."

The women featured are often dressed in vintage-inspired bathing suits and outfits, as the works are derived from photographs of the past. However, Harris' aim is to have them represent any woman. "It's not so much that this is a woman in the '40s, '50s or '60s, but it's more of a timeless feeling where we say, 'Oh, that reminds me of...' It's not meant to be nostalgic but remind us about how time passes," Harris elaborates. "Hopefully we can connect with them and identify with them."



3

Among the paintings on view will be *Summer Swim*, which depicts a woman taking her steps into the expansive water before her. "With *Summer Swim*, I couldn't tell if it was a lake or a beach, but I loved that figure and the lighting," explains the artist. In another piece, *Beach Beauty*, a woman poses on the beach with a towel in her hand, seeming to be what Harris calls "the perfect summer woman."

Then there is *Summer Days*, which highlights a fun and welcoming day at the beach, as opposed to some of Harris' other paintings that tend to be solitary and reflective. "Not all my pieces are as cheerful and can feel a bit more poignant," says Harris. "I loved this one because it was joyful and reminded me more of a mom waving to kids or friends."

Quidley & Company 26 Main Street • Nantucket, MA 02554 • (508) 228-4300 • www.quidleyandco.com

1
Beach Beauty, oil on canvas, 60 x 36"

2
Summer Days, oil on canvas, 40 x 40"

3
Summer Swim, oil on canvas, 40 x 40"

BRAD OVERTON

Ways of Moving

Brad Overton paints well-loved toys, and he paints faces in the calavera makeup of Día de los Muertos. He remarks that toys "were designed to inspire and bring joy to the child who owned them. And yet, beyond mere sentimentality, I want to inspire viewers by simply looking closely at the many beautiful aspects of these toys and paint them, larger than life, to relate my joy in life, in art."

A series of fortunate events brought him to an appreciation of the skull manifestations for the Day of the Dead. When he was visiting Mexico, a model in a friend's studio arrived in full calavera makeup. The end of his visit coincided with the Day of the Dead itself.

The experience gave him a "notion of the way santeros work in New Mexico, creating sacred works of art by being spiritually involved themselves in what they're doing." Invoking the Aztec deities in his work, he discovered that "they're pulling me in rather than my invoking them. Once you get into a certain stream of consciousness they take you away."

Overton's latest paintings will be shown in the exhibition *Ways of Moving: New Portrait and Still Life Paintings* at Blue Rain Gallery in Santa Fe, New Mexico, from June 29 to July 14.

A 50-inch square portrait, *Xochi*, invokes the Aztec/Nahuatl word for flower "Xochitl" often incorporated in the name of Aztec gods and goddesses. Xochiquetzal was the goddess of flowers, love and fertility. It also brings to mind the story of the Day of the Dead flower cempasuchil, or Mexican marigold, that came about through the love of a young woman, Xochitl and her warrior lover, Huitzilin. In Overton's portrait she resembles the Roman goddess Flora, with her head surrounded in flowers and berries.

In a more playful mood, he places an Aztec sculpture atop a toy VW Bus in *Midnight Ride*. He says it's "a reverent kind of mixing and matching different aspects of cultures that I find beautiful."

Blue Rain Gallery 544 S. Guadalupe Street • Santa Fe, NM 87501 • (505) 954-9902 • www.blueraingallery.com



1
Estrella Primera,
oil on canvas, 60 x 60"

2
Xochi, oil on panel,
50 x 50"

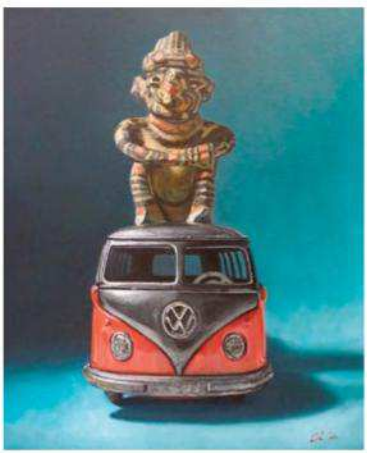
3
Midnight Ride,
oil on canvas, 24 x 20"

4
Coyo, oil on canvas,
48 x 60"

1



2



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ALETA PIPPIN

Emotional Expressions

Aleta Pippin admits, "When I started to paint I tried to control everything." Today, she experiments with the qualities of the various media she uses—acrylic, resin and oil. She has learned what each medium is capable of doing.

"I use a palette knife with the oils so I'm actually touching the paint," she says. "Otherwise, I'm allowing the material to do what it does. Sometimes I add water to the acrylic or turpentine to the oil but the effect isn't something I can control. The paintings are spontaneous and sometimes the effect I want is there but I can't stop it. I walk a thin line between spontaneity and control.

"I'm all about color," she continues. "Acrylics have a sharp synthetic quality and with oils I can use thin or thicker glazes and play with the rich colors oils have."

Her latest mixed-media paintings will be in an exhibition, *Here We Go Round in Circles*, at Pippin Contemporary in Santa Fe, New Mexico, July 4 through 17, with an artist's reception July 6.

Among the new work are "rounds," circular paintings that evolved from her use of a spinner to apply the paint in earlier work.

An oil painting that comes closest to control and to realistic imagery is *Just One of Those Glorious Days*. Although the energetic spirit of the artist is visible in all her paintings, this one expresses who she is.

She says, "My paintings are an emotional expression of my life journey...My world is always spiritual. The paintings are coming from an inner aspect of myself. I'm tapping into my total self. I like that they don't have form because people can look at them and tap into their own life journey. Spiritual to me is all there is."



3

Scan for VIDEO

1
Aglow #2, mixed media, 24"

2
Aglow #1, mixed media, 36"

3
Aleta Pippin in her studio.

4
Just One of Those Glorious Days, oil on linen, 48 x 36"

Pippin Contemporary 409 Canyon Road • Santa Fe, NM 87501 • (505) 795-7476 • www.pippincontemporary.com+



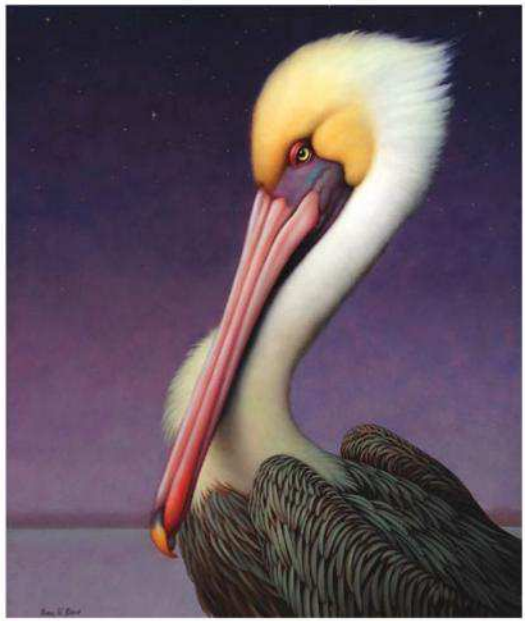
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RUSSELL GORDON

In the Wild



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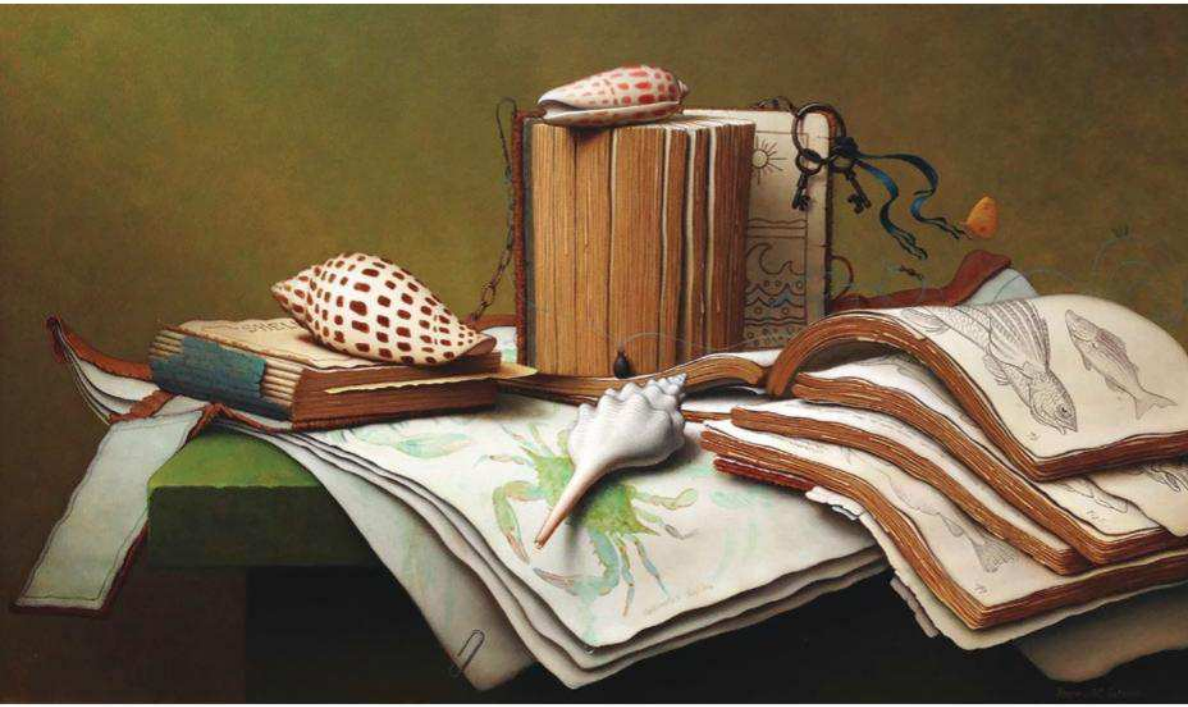
In a solo show at Wells Gallery in South Carolina, Russell Gordon will show nearly two dozen paintings that represent a full year's worth of work. The pieces range in subject from florals to still lifes to avian wildlife, but all contain the clear admiration for nature that has become characteristic of Gordon's work.

Gordon is constantly looking to flora and fauna for his subject matter, saying, "What's out there is what I'm chasing... When migratory birds return after winter or certain flowers start to bloom, it's like an epiphany." He tries to bring that nature back into his studio, carrying a sketchbook almost everywhere he goes, and setting up still life scenes so he can work from life.

Treasured is a close-up examination of a white magnolia. "It's the great emblem of the South, and it's beautiful wherever it occurs," Gordon says of the flower. It's contrasted against a 23 karat gold back-



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ground, and he adds, "I have been learning to make frames, and because of that I am learning how to gild. I thought that this burnished gold background would be a lot of fun."

One of his recently completed paintings, titled *The Beholder*, depicts a pelican in profile. "It started off in one direction, but it completely changed and ended up being a portrait, almost," Gordon describes. "It's set at night, with a starry sky behind it. It was a lot of fun to work on, and I'd like to revisit those themes in the future."

Wells Gallery describes, "Russell Gordon's still life paintings join precise realism with a painterly luminosity, a stylistic combination reminiscent of Italian Mannerism and 19th-century Dutch and Flemish paintings, but rarely encountered in contemporary art." The Kiawah Island-based gallery will host Gordon for a live painting event on July 5 and 6 from 1 to 6 p.m. each day, where the artist will demonstrate his process in the gallery and speak to visitors about his work.

Wells Gallery 1 Sanctuary Beach Drive • Kiawah Island, SC 29455 • (843) 576-1290 • www.wellsgallery.com

1 *Triumph Tulips*, oil on linen, 24 x 18"

2 *The Beholder*, oil on board, 19 x 16"

3 *Treasured*, oil and 23k gold on board, 6 x 8"

4 *Fisherman's Library*, oil on linen, 16 x 27"

5 *Purple Finch*, oil on board, 7 x 8"



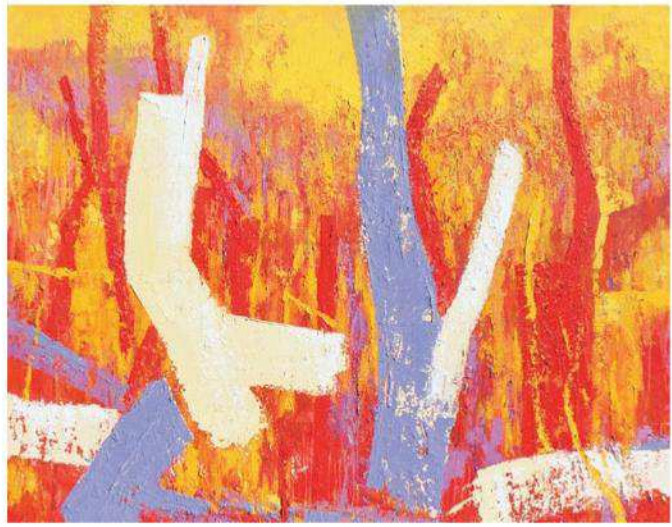
TERUKO WILDE

Secret Places

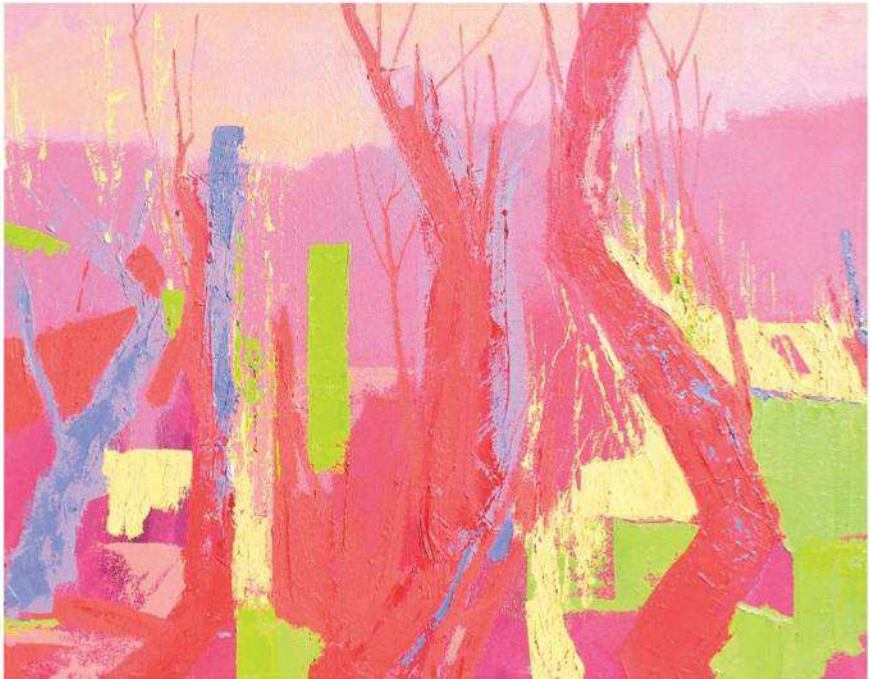
Born in Japan, Teruko Wilde went to school at University of Cincinnati and Columbus College of Art & Design in Ohio. There, she recalls, she worked in pastels and watercolor primarily in subdued grays and blues. In 1986 she moved to Taos, New Mexico, and discovered color. "Color is part of me after more than 30 years here," she says. "Not intentionally," she adds. "It's a natural extension of my personality."

She calls herself a "country girl" who grew up in the foothills of the mountains near her home in Nagoya and fell in love with Taos Mountain when she moved to New Mexico. She lives in one of the unique Earthships—passive solar homes built with recycled materials—outside of Taos. "I can never get away from nature," she says, happily.

Her collectors comment on their enjoyment of collecting her work over the years as her style has changed and become more and more abstract. Her feeling for



1



2

1
The search for that secret place 08, oil, 24 x 30"

2
The search for that secret place 11, oil, 24 x 30"

3
The search for that secret place 03, oil, 40 x 40"



2

the vitality of color carries over from her earlier, more tightly painted, landscapes. Her latest work is created with "a spatula from the department store," the strokes of color recalling the graphic quality of calligraphy. Although she initially insisted that the paintings have nothing to do with calligraphy, she then began to ponder if, perhaps, it was part of her Japanese heritage manifesting in the new work.

These new pieces will be shown in the exhibition *The search for that secret place* at Total Arts Gallery in Taos, July 13 through August 5.

"We have loved collecting many of [Teruko Wilde's] paintings over the years as she transitions to a more and now completely abstract style. We like to hang earlier pieces side by side with later, more abstract pieces."

— Charles and Linda Chauvin, collectors

"I'm not satisfied doing the same thing over and over," she says. "I'm not working for technical perfection, although that, too, is searching. I want to continue to find excitement. I think the 'secret place' is a mystery. You never know what happens in a search."

Total Arts Gallery 122 Kit Carson Road • Taos, NM 87571 • (575) 758-4667 • www.totalartsgallery.com



1



2

ASHLEY ANNE CLARK

Moonlit Creatures

For mixed media artist Ashley Anne Clark, her focus has always been on animals. "I've been pushing for animal rights since I was a young teen," she says. Hoping to elicit compassion and appreciation for all living creatures, Clark endeavors to immerse viewers within the intricate emotions of animal life—worry, angst, surprise—and connect those emotions to that of the human experience. The Charlottetown, Canada, artist's upcoming exhibition *Moonlight Wanderers* at Lotton Gallery explores these connections in a way that is literally larger than ever before, as Clark explains that the pieces featured in this show are much bigger than she normally creates, giving her the space to explore a more developed narrative.

"Into the night, under the light of the silvery moon, Ashley Anne Clark takes us to her secret world filled with nocturnal animals, moths and butterflies," says Christina Franzoso, Lotton Gallery director. "Ashley's paintings are magical incantations, little treasure-filled fables of her world in Prince Edward Island."

A distinctly illustrative style, her artwork incorporates a variety of different natural



3



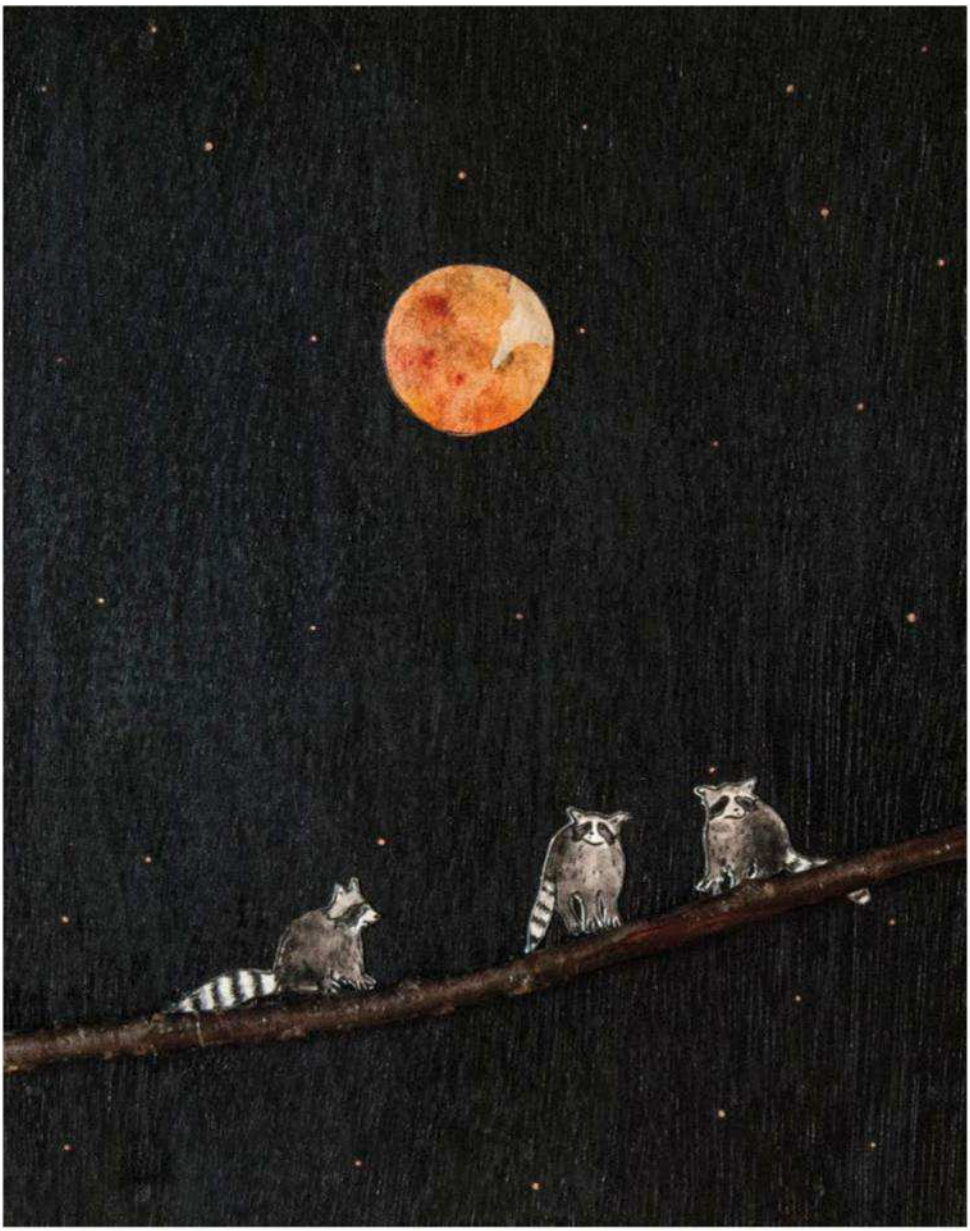
4

1
Fox Brothers, mixed media
oil on panel, 10 x 10"

2
Grey Wolf Brothers, mixed media
oil on panel, 12 x 12"

3
Artist Ashley Anne Clark.

4
Spotted Owl & the Moon,
mixed media oil on panel, 10 x 8"



5

5
Raccoon Friends Under Harvest Moon,
mixed media oil on panel, 10 x 8"

6
Young Red Fox,
mixed media oil on panel, 10 x 10"

7
Wild Hare Family with Moths,
mixed media oil on panel, 10 x 10"



6



7

materials, further deepening that connection to the wild. Dark backdrops highlight the subjects of these pieces, which include mostly North American animals like foxes, bears, wolves, hares and deer. She starts every piece on a wooden paneled canvas, and then uses seaweed, wood, bark or sand, layering these different substances on top of each other to form the landscapes. To bring the subjects to life, Clark uses watercolors. The seaweed, she explains, creates unpredictability in texture, with sporadic lines and indentations—"a touch of wilderness."

Lately, Clark says she has been incorporating moths into many of her works as well, which she describes as adding a "spiritual element" to each piece. In *Fox Brothers*, a pair of bright red-orange foxes is contrasted against a dark night sky while two moths flutter beside them. *Spotted Owl and the Moon* is clean and simple, depicting a white-and-gray freckled owl perched beneath a starry scene. A recent trip to Costa Rica also inspired several new subjects for this exhibition, like anteaters and oncillas, deviating slightly from her typical depictions of North American beasts.

Clark's work encourages viewers to imagine animals more complexly. For this show, Clark says she is branching out and exploring a wider range of animal relationships, including that of parents and children. One piece in her new exhibition depicts a mother grizzly bear with her three cubs, which Clark describes as both peaceful and representative of the strong-willed and nurturing mothers we know in our own lives. Sibling relationships and other family dynamics are explored in this body of work as well. Sometimes viewers connect to Clark's pieces in ways the artist says she could never have predicted, like the memory of a time a porcupine crossed their path, or more difficult ones, such as the memory of a relative passing away. "By connecting to the emotions animals have, I'm hoping humans can relate to them in some way," Clark says, "[creating] a greater love for animals in general."

The exhibition runs July 1 to 29.

Lotton Gallery
900 N. Michigan Avenue, Level 6 • Chicago, IL 60611
(312) 664-6203 • www.lottongallery.com

Pushed to the Edge

Innovation is one of the key hallmarks of the artists represented by RJD Gallery, with their figures, interior scenes and more breaking traditional techniques and imagery. A new group show, titled *On the Edge Of...* that opens July 21, will highlight these elements in the artwork of **Frank Oriti**, **Jackee Sandelands-Strom**, **Jesse Lane**, **Pamela Wilson** and **Rick Garland**.

Gallery owner Richard Demato elaborates, "This group of artists continually thinks outside of the 'frame' to painstakingly search their souls for what their brushes must reveal to set them free. We're proud to share their artworks, and hope they touch and push you to the edges of your own imagination and find a place in your heart."

Two of the artists in the show, Oriti and Sandelands-Strom, often paint people they have encountered in their daily lives. The works show aspects of their models' beings—the physicality and the internal self.

Oriti, who is known for his paintings of blue collar workers, often depicts people he knows and finds inspiration from, such as in *With or Without II*. "I have painted these brothers many times over the years; this piece is a bit of an update from a portrait I painted in 2011," Oriti shares. "While posed very similarly as in the last painting, here we are able to see a physical and emotional evolution of two hard-working and resilient brothers."

1
Jackee Sandelands-Strom,
Jessi, acrylic on wood panel, 20 x 23¾"

2
Frank Oriti,
With or Without II,
oil on canvas, 48 x 48"



1



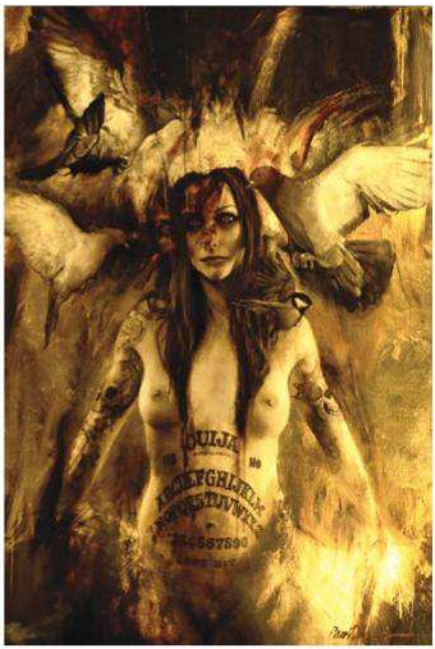
2

Hands are often the focal point of Sandelands-Strom's paintings, showcasing the life that is found within each person through their age, jewelry, tattoos and more. "I am very involved in the tattoo industry and love when I can highlight a woman artist in my paintings. Jessi happens to be a tattoo artist in the U.K., and this was just a casual moment when the decoration of her skin met with the adornment of her jewelry and the rawness of smoking a cigarette," says the artist of the inspiration for her aptly titled work *Jessi*. "For me it captures real life as I know it."

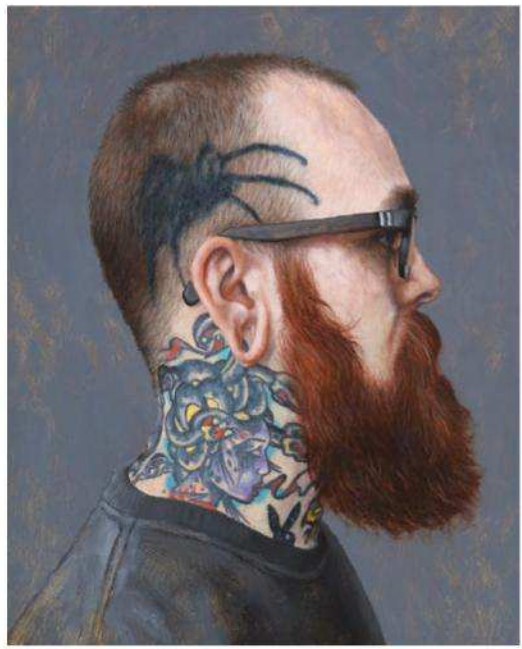
Frequently portrayed in the works of Lane and Wilson are their own emotions or inner thoughts through models or narrative scenes. The images are relatable and can translate to various outputs to the viewers.

Lane's colored pencil drawing *Hypnosis* was inspired by the idea of obsession. He says, "Sometimes I find myself fixating on certain things for long periods of time. It's haunting in a way. People with minor roles in my life in reality can begin to dominate my thinking. I think we all have something that has hypnotized us. While it's insignificant to many, it's a space we sometimes visit."

Sever Me is a personal painting for Wilson, as it is a "direct response to navi-



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3
Pamela Wilson, *Sever Me*, oil and 24k gold leaf on birch panel, 36 x 24"

4
Frank Oriti, *Red*, oil on canvas, 10 x 8"

5
Jesse Lane, *Hypnosis*, colored pencil on Bristol board, 13 x 20"

6
Rick Garland, *The Old Chair*, acrylic on canvas, 28 x 36"

gating large, frightening and sudden changes in my life," she says. "Three traumas occurred in sequence: an emotional breakup, an accident requiring surgery and my father's death. I felt weak and torn. I couldn't see 2 feet in front of myself. I questioned whether to 'right the ship' and go back to what I know or to call the chaos my new home."

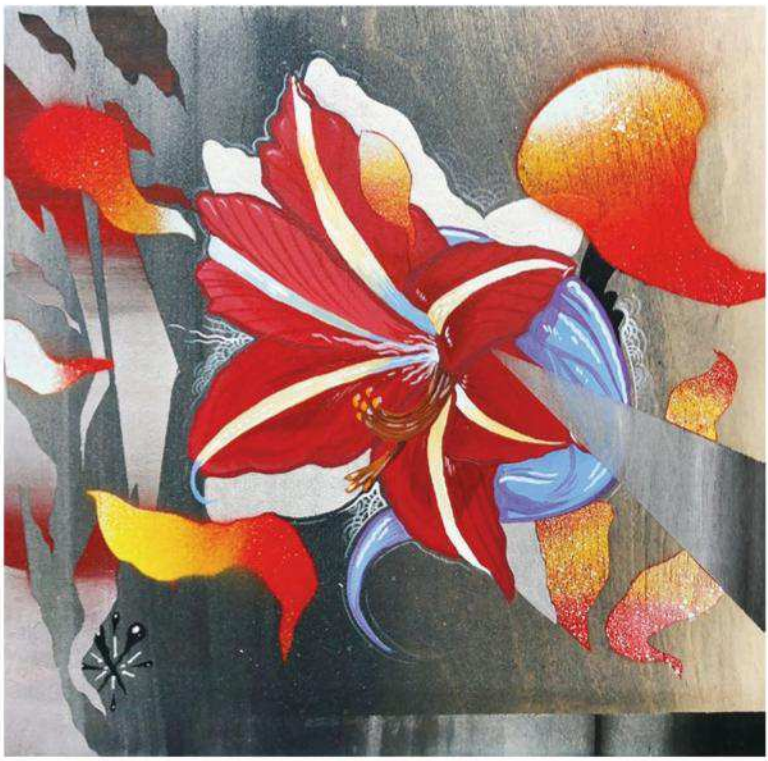
Garland's interior paintings are often of abandoned or forgotten buildings, but yet they show the life and history of what was once there. In his painting *The Old Chair*, a red upholstered chair occupies one corner of the graffiti covered building while through the archway is a brightly lit, but rundown staircase.

"The old chair stands resolute and removed, observing the ongoing changes happening around it," Garland says. "There's an element of waiting and calm contentment. I like the stoic refusal of the fabric of this place to yield to the surface changes. The glamour and style seem unaffected by anything thrown at it."

On the Edge Of... will be on view in the Bridgehampton, New York, gallery through August 12, with some of the works also displayed during *Market Art + Design* from July 5 to 8 at the Bridgehampton Museum.

RJD Gallery 2385 Main Street • Bridgehampton, NY 11932
(631) 725-1161 • www.rjdgallery.com





1

Scan for VIDEO

1
October 1, 2017 (58), Las Vegas, Nevada, mixed media, 10 x 10"

2
August 5, 2012 (6) Oak Creek, Wisconsin, mixed media, 10 x 10"

3
July 20, 2012 (12) Aurora, Colorado, mixed media, 10 x 10"

JOERAEL ELLIOTT

Clip of Petals

Joerael Elliott's latest show at the Center for Contemporary Arts, Santa Fe, titled *A Clip of Petals*, is a fully immersive experience. On view through August 5, the exhibition serves as a visual dialogue around gun violence and mass shootings in the United States. Elliott describes, "I wanted to create something that is both intriguing and beautiful."

Upon walking into the exhibition space, viewers see a watercolorized mural in sumi style, which depicts a flower made of assault rifles. "In the middle of the flower, where insects typically find pollen, there is a clip of bullets, with a bee trying to extract them," Elliott says. The mural is also decorated with the Sanskrit words for "non-violence" and "non-stealing," along with words in his own made-up script, which he calls "handskrit"—a mix of Sanskrit and graffiti-style letters.

Further inside is a row of 12 small, double-sided panels. On the front are flowers, a little exploded, representing lives taken by gun violence and the overall fragility of nature. Laser-etched on the back of each panel is the date and loca-



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tion of a different mass shooting, along with the type of gun used, calling out the perpetrators of the violence.

Though the subject of gun ownership and gun violence is a touchy one, Elliott says he doesn't intend for the work to be divisive. "I'm not trying to say, 'people need to have their guns taken away,'" he says. "I want to have a more nuanced conversation about what gun ownership means in the face of mass shootings and unarmed African-Americans getting shot by police officers."

He hopes to one day bring a larger scale, public version of the exhibition to other locations, particularly his home state of Texas, where gun ownership is the norm.

Shastyn Blomquist, assistant curator and exhibitions coordinator at the Center for Contemporary Arts, says *A Clip of Petals* "is immediately confronting, making a powerful statement about gun culture in America...The effect is arresting."

Center for Contemporary Arts
1050 Old Pecos Trail • Santa Fe, NM 87505
(505) 982-1338 • www.ccasantafe.org

RODNEY HATFIELD

Pentimento



1



2

Let your eyes explore one of Rodney Hatfield's paintings for a few moments and you will notice there is something emerging from beneath the final layer of paint. Each work builds from the initial underpainting to sometimes numerous revisions, with these previous iterations bleeding through into the finished piece. This artistic element, called *pentimento*, is a signature of Hatfield's, allowing the viewer to appreciate not only the final composition but also how he arrived there.

"Sometimes whole paintings that I've lived with for a while and decided I didn't like, I'll paint over," Hatfield elaborates. "But, in doing so, I will leave other parts of the original surface showing through. They will become, then, a part of the new painting."

For as long as Hatfield has been an artist, there has been this evolution in his work. He thought eventually he would get to a point where he could sit down and finish a piece in one session, but has since found resolve in his artistic journey. "I've made peace with the fact that this is my process. I'm OK with that," Hatfield says. "It's kind of the idea of letting the painting lead



3



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me. The more I try to enforce myself on an idea for a painting, the worse it gets. The more I can let go and sort of let the canvas be a partner in the painting and everything, the better I do."

Hatfield also allows himself the freedom to explore using a variety of tools, with the traditional paintbrush being the one he uses the least. "I like the idea of using these other things because they're even less precise—rollers, sticks, palette knives, sponges, rags, just about anything," the artist says. "The brush makes you want to exert control, at least for me. I like the primal approach to it, and using these crazy tools to paint helps."

This July 20 to August 9, Hatfield will present a new series of works at Selby Fleetwood Gallery in Santa Fe, New Mexico. The show, aptly titled *Pentimento*, will include colorful works that show off his well-honed techniques.

Mr. Hornblower, for instance, was done 90 percent with palette knife and developed as the work came together. In another painting, *Oracle*, Hatfield primarily used a roller and a limited color palette to arrive at the ghostly looking piece. He shares, "I wanted to see how many variations on a color that I could get. I used black, yellow and white." For *Songbird*, the idea was to paint a bird, but the avian creature he started with was much different from the one that appears in the finished piece.

Selby Fleetwood Gallery 600 Canyon Road • Santa Fe, NM 87501 • (505) 992-8877 • www.selbyfleetwoodgallery.com

1
Mr. Hornblower,
oil on canvas, 40 x 40"

2
Oracle, acrylic on canvas,
36 x 36"

3
Rodney Hatfield in
his studio.

4
Songbird, oil on canvas,
36 x 36"

STEVE BOWERSOCK

Conceptual Series



1



2

Throughout the month of July, Steve Bowersock will present an exhibition of paintings from multiple bodies of work that comment on politics, race and identity. The pieces, on view at his Bowersock Gallery in Provincetown, Massachusetts, are not literal but rather well planned, conceptual compositions that allow the viewers to form their own reactions and thoughts.

"The artist has a job to tell a story or narrative, and once it's done it belongs to the viewer," Bowersock shares. "You'll notice a lot of my titles are neutral. I have the concept or idea, but the viewer can see something totally different."

For each painting, Bowersock meticulously builds the concept, subjects and design. "I start the story I'm trying to do, and it turns into a conceptual idea with adding the sketching or drawing to create the narrative," he elaborates, explaining that sometimes the planning can go on for days, but once it's complete the work falls into place.

In the exhibition will be several works based on a show he did last fall called *Current State of Affairs* where water, fish and insects are used to comment on the times. In *Down Below the Surface*, several goldfish swim about as one jumps above the waterline. "I'm also fascinated with what lies behind the veil. The fish are in their own community, but there is one person trying to get out and is curious about what's on the other side," says the artist. The other fish, and the viewer, are left to wonder what the fish is doing and where it might be going.

He also will show works from his *Lost Childhood* series that often depict figures holding balloons, which are considered a symbol for childhood. One of the pieces, *There is No Color*, is a lavender hued canvas that signifies "when we are children we see no color," Bowersock shares. "We see friends, love; going to school there's friendship and love. As we get older, we're taught and all of a sudden we start seeing color."

Paintings from his *Mother Nature* series will also be on view, including his first piece where he experiments with gold leaf titled *Hidden Layers*.

Bowersock Gallery 373 Commercial Street • Provincetown, MA 02657 • (508) 487-4994 • www.bowersockgallery.com

1
Mantis, oil on linen panel, 24 x 24"

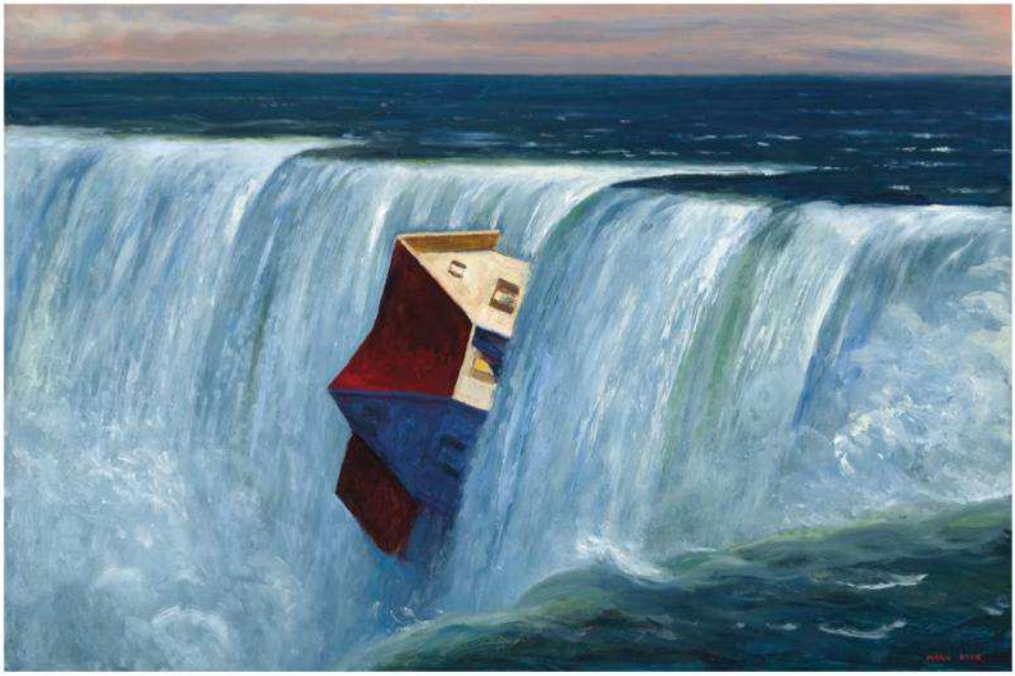
2
There is No Color, oil on linen panel, 20 x 20"

3
Down Below the Surface, oil on linen panel, 24 x 18"

3

MARK BECK & MARCIA BURTT

Alive with Color



1

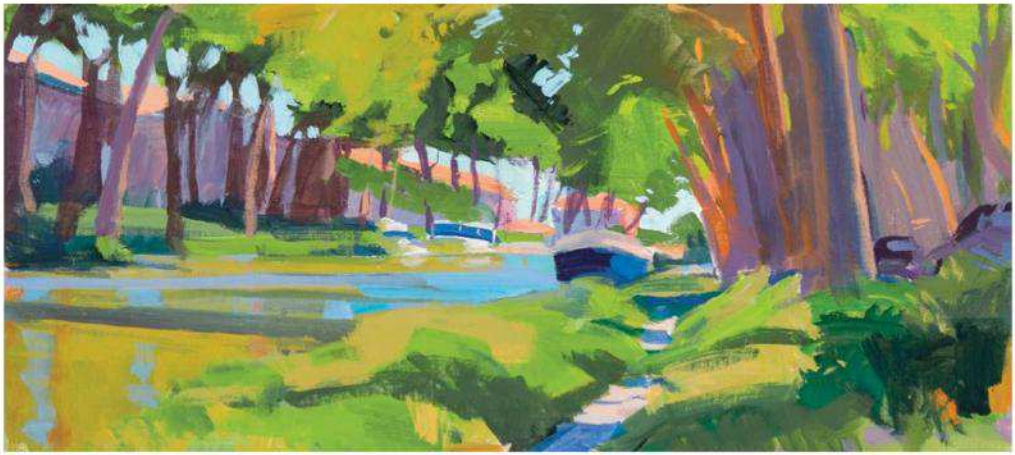
In the paintings of **Mark Beck** and **Marcia Burtt**, viewers may initially be pulled in through their uses of strong and full color palettes and then struck by the scenes that play out before them. From July 14 to 27, the Gallery at Tree's Place in Orleans, Massachusetts, will present a two-artist exhibition featuring Beck's and Burtt's newest pieces. For the show, titled *Alive with Color*, both will present work focused on water, but in vastly different interpretations.

Burtt's paintings are landscapes of the water's edge. They range from rivers and oceans to estuaries and canals, allowing her to explore the architectural and natural surroundings as well. Beck emphasizes water as a symbol for social and political issues. His paintings are filled with imagery and titles that spur conversations that may oftentimes be considered taboo.

When creating a work, Burtt explores a full range of colors. She says, "I like all of the colors that one has available now because if you don't have them on your palette, you don't see them." This has allowed her to take notice of the small subtleties and color changes that can happen in



2



3

1
Mark Beck, *There Goes the Neighborhood*, oil on canvas, 24 x 36"

2
Marcia Burtt, *Arrival*, acrylic on panel, 24 x 24"

3
Marcia Burtt, *Canal at Salleles d'Aude*, acrylic on panel, 9 x 20"

4
Mark Beck, *Empire Revival*, oil on canvas, 20 x 30"



4

varying lights and shadows as she works.

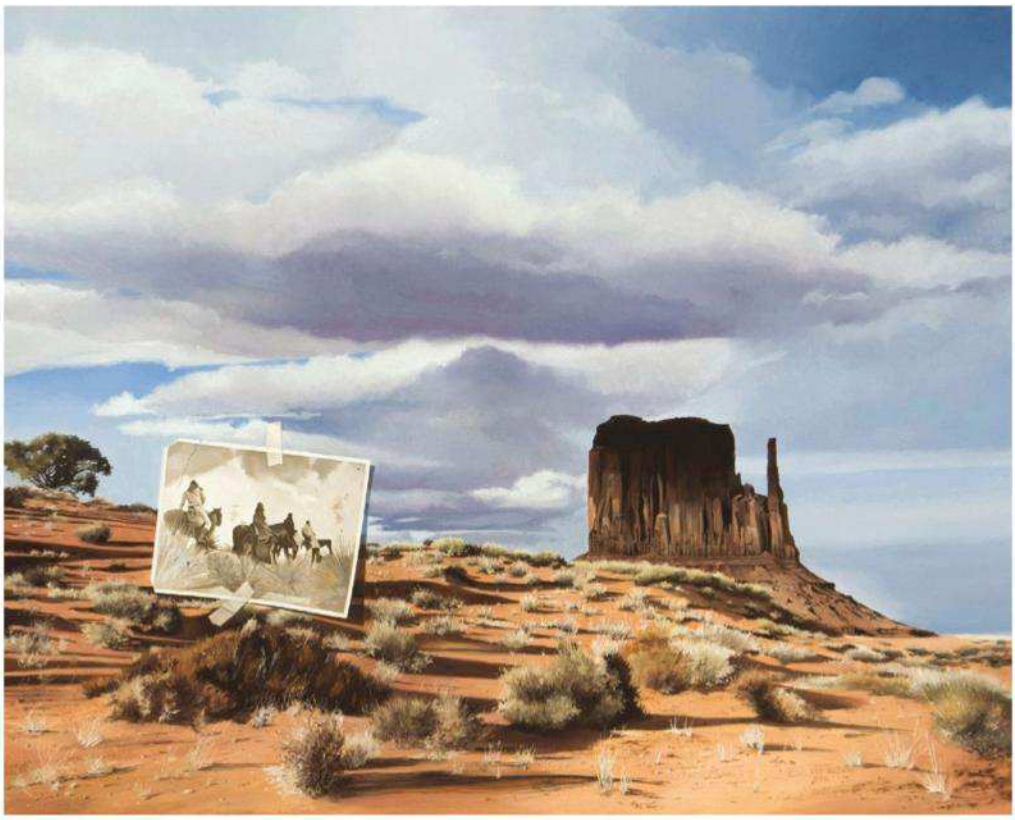
Among her pieces for the show is *Arrival*, of Pismo Beach, California, where figures are running out and wading in the water. The terrain there, she has found, is similar to Cape Cod beaches where there is a gradual shelf of sand. "I'm in California, so mostly I paint on the Santa Barbara channel, which has a steep slope. It falls off and is a deep trough. You get one or two big waves coming in, and that's all you see," she says. "I went to a place on the central California coast called Pismo Beach, and it has that very gradual shelf and a kid can run out safely. The waves rush to the shore and kids race right in because it's a beautiful, gradual shelf."

In his group of paintings, Beck says, "I use the water was a visual unifier to discuss issues that I don't personally see discussed as much as I think they should be. They are slavery, the treatment of black America by white America for over four centuries now, empire and global warming...It's using water to try to address those things without hitting one over the head."

In *Empire Revival*, a red couch with a fabric in the Empire Revival design style sinks into the water below, while in *There Goes the Neighborhood*, a house plummets down a waterfall. The pieces are the artist's commentary on the current times.

From 5 to 7 p.m. on opening day, July 14, the gallery will host a reception for the show.

The Gallery at Tree's Place 60 Route 6A Orleans MA 02653 • (508) 255-1330 • www.treesplace.com



1

LEE ALBAN

Reimagining the West

In 2015, Lee Alban was invited to participate in the *Traveling the West Art Show & Sale* directed by Ken Featherstone and held at Southwest Gallery in Dallas, Texas. While not a Western artist per se, Alban has painted many steam trains and diners over the years so his work fit the theme. Needing to create pieces for the show, Alban dipped into his catalog of landscape photographs he had taken on trips out West to landmarks such as Monument Valley and Yosemite.

"I wanted to put figures in my landscapes, so I researched the Library of Congress for historic images," says Alban. "Nothing seemed to fit naturally into the landscapes, so I had an idea—why not paint a vintage photo as Trompe l'Oeil and make it look like a photograph had been taped onto the landscape painting."

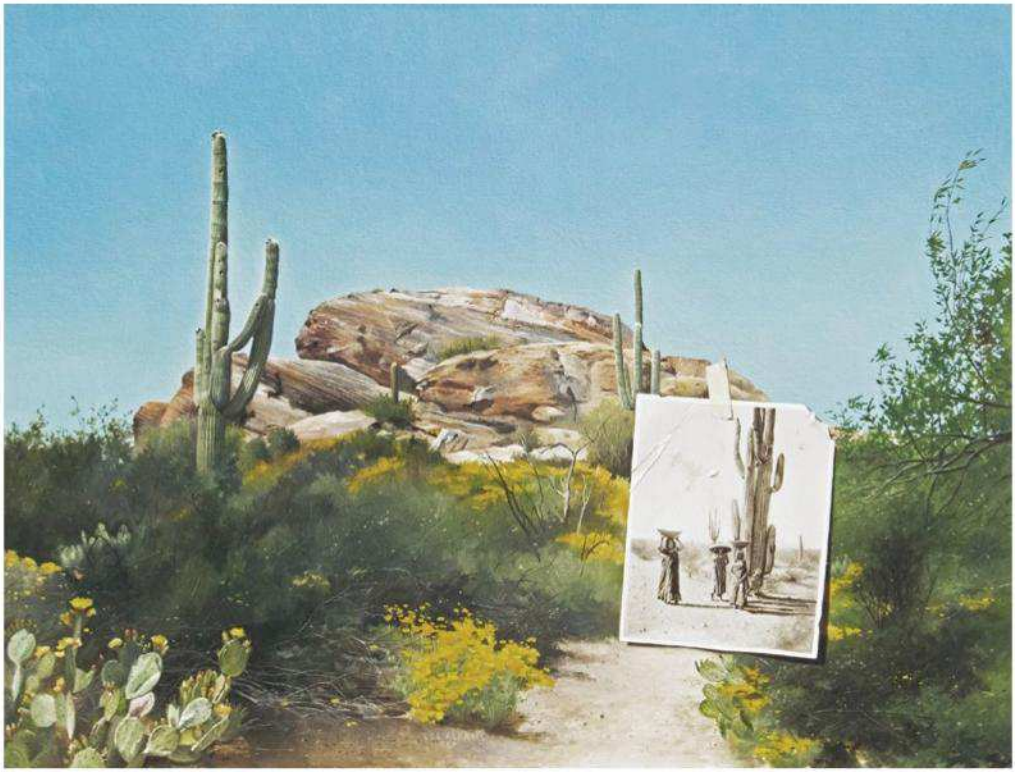
Alban's paintings, which begin with him selecting the landscape and then adding the photograph to the scene, are designed to be one seamless image where the taped photo looks as if it was once in that place or time. "Part of the theme is that I'm returning these people to the land, and of course they don't occupy that land now because they've passed on," Alban elaborates. "You can almost imagine that they were there, and, indeed, they really were there, perhaps. That's how I come up with the elements to use."

One of Alban's newest paintings in the series, *Be Known By the Tracks You Leave*, depicts a shadow-filled Monument Valley with Native Americans on horseback incorporated in through the photo. "I have an acquaintance who is a photographer, who does photo journeys

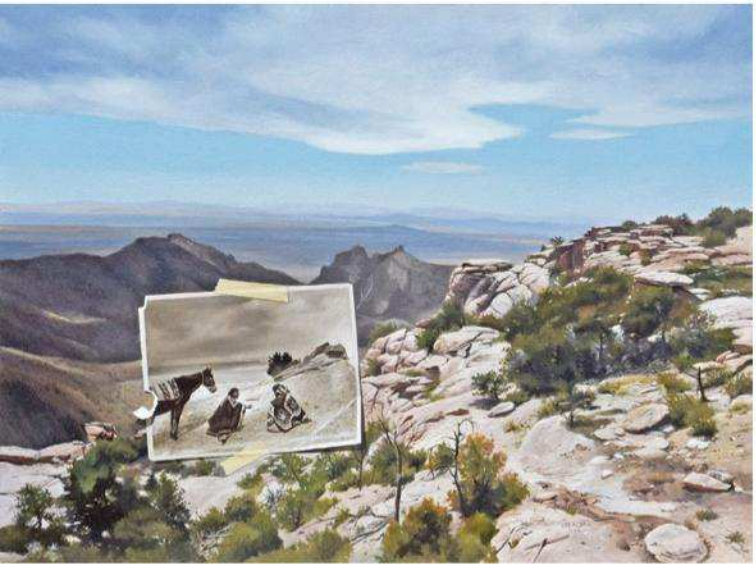
1
Be Known By the Tracks You Leave, oil on panel, 24 x 30"

2
Teach Me Renewal as the Seed That Rises in the Spring, oil on panel, 18 x 24"

3
Let Me Learn the Lessons That You Have Hidden Under Every Rock and Leaf, oil on panel, 18 x 24"



2



3

to places, but he also occasionally takes a trip out West," says Alban. "He was doing a photoshoot in Monument Valley and does an exceptional job...he gets permits and arranges for a group of 10 photographers to go down into areas of Monument Valley that are restricted areas and meet the Navajos who live on the desert floor."

Other works, such as *Teach Me Renewal as the Seed That Rises in the Spring* and *Let Me Learn the Lessons That You Have Hidden Under Every Rock and Leaf*, are from various locales throughout Arizona, including the Apache Trail in the Superstition Mountains. These works, too, are an interpretation of what life must have been like in the days of the Old West.

Alban's newest paintings in the series will be released this summer to galleries representing the artist in California, Arizona, Oklahoma and Texas.

Lee Alban leealban@comcast.net • www.leealban.com

MASHA GUSOVA

Distorted Views

Masha Gusova's artwork encourages viewers to challenge their expectations when it comes to our belief systems and the ritualistic thought patterns that can often take over our everyday lives. The U.K.-based artist's upcoming solo exhibition, a body of work that strives to tell the stories of women, will run from July 5 to 8 at the Haven Gallery booth, No. 623, at the *Market Art + Design* contemporary art fair.

"I am inspired by classical works of art and finding new ways of reinterpreting them. For this show, I have chosen various female figures, which tell stories of our strengths and weaknesses. *Envy*, which is self-evident; *Lady Godiva* relating to courage; and the third, *Two Venuses*, which will be a playful representation of the multifaceted nature of personality," says Gusova.

Gusova's unique paintings take classic works and almost literally flip them on their heads, creating distorted versions that look as though they're being viewed through a kaleidoscope or fed through a paper shredder and then reassembled. "I hope that the audience will pick up on the emotion and movement of these works and that they experience a sort of time travel in some way," the artist says.

Her oil painting, *Envy*, she explains, deals with the idea of jealousy, a negative human emotion that is nonetheless experienced almost universally, no matter the person's culture or upbringing. "I believe negative emotions present us with an invaluable opportunity to dig deep within us to uncover and overcome limiting beliefs that keep us from moving closer to our potential," says Gusova.

Haven Gallery 155 Main Street Carriage House Square • Northport, NY 11768 • (631) 757-0500
www.havenartgallery.com



1



2

1
Lady Godiva (after Collier), oil on linen, 31½ x 31½"

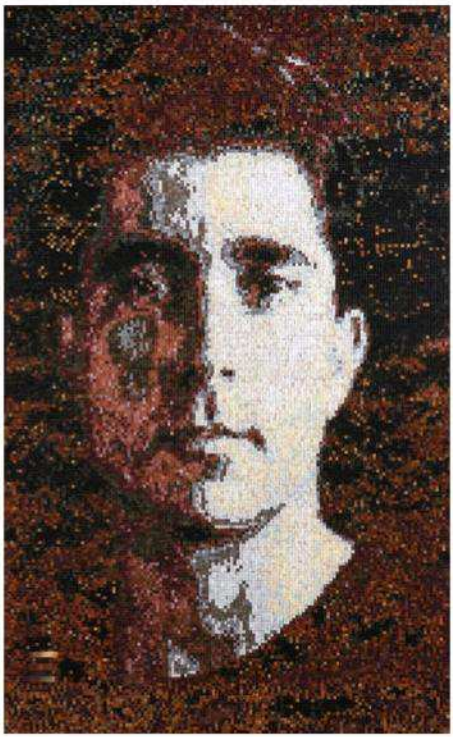
2
Envy (after Bouguereau), oil on linen, 33½ x 29½"



Jorge Burtin's studio setup for his Pixaic artwork.



Koi, glass



Nights of Silk and Roses, glass

Jorge Burtin

According to artist Jorge Burtin, of Laguna Beach, California, "Art separates man from nature. It exists for its own purpose. Pixaic, the art form I created, is its own reason for being."

He explains, "Every one of us today sat in front of an electronic screen. The image was created by millions of pixels lit up by beams of electrons. I wanted to tell our story of how we acquired our news and entertainment. We perceive the world by our minds creating images of glowing dots. Our children's children will not fathom this world. I tell stories of us by telling the tale of who came before. Mosaics and even micro-mosaics where used to tell stories [such as in the work of] Georges Seurat and his points of pigment."

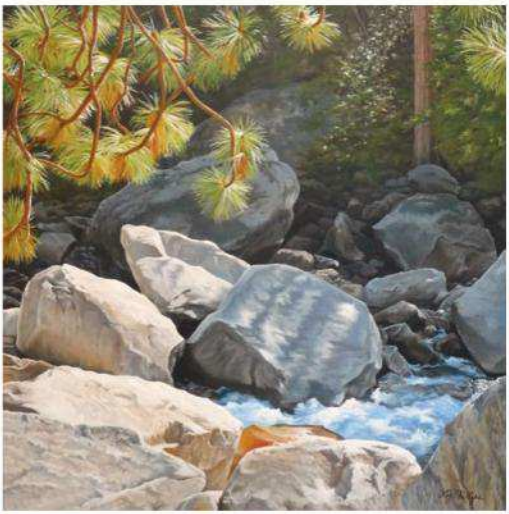
Burtin wanted to capture individual points of light with glass and paint in a new way. He conferred with artists working with stained glass about how to make cubes of glass. "They said [it was] impossible. That's always a good starting point," the artist says. "Many attempts later I was able to break glass into cubes. The only way glass can be cubed is by hand. Every piece is scored and broken by hand. Then hand placed in the Pixaic." A typical painting has more than 40,000 pieces, Burtin shares, adding, "Your car has about 2,500."

With every Pixaic he creates, Burtin wants to tell a story that appeals to the intellect and moves the emotions. "I try and take the ordinary parts of our day and reconstruct the image into a message that is perceived by our minds and souls," he notes. "Pixaics are glass paintings that will last eons of time. This is the tale of us presented to future generations to witness our brief moment in time."

Burtin will exhibit his work July 5 to September 1 at the *Festival of Arts* of Laguna Beach.

Want to See More?

www.pixaic.com



King's River, California, oil on stretched canvas, 30 x 30"



Summer, oil on stretched canvas, 18 x 36"



Petunia Spill, oil on stretched canvas, 30 x 20"

Liz Phillips

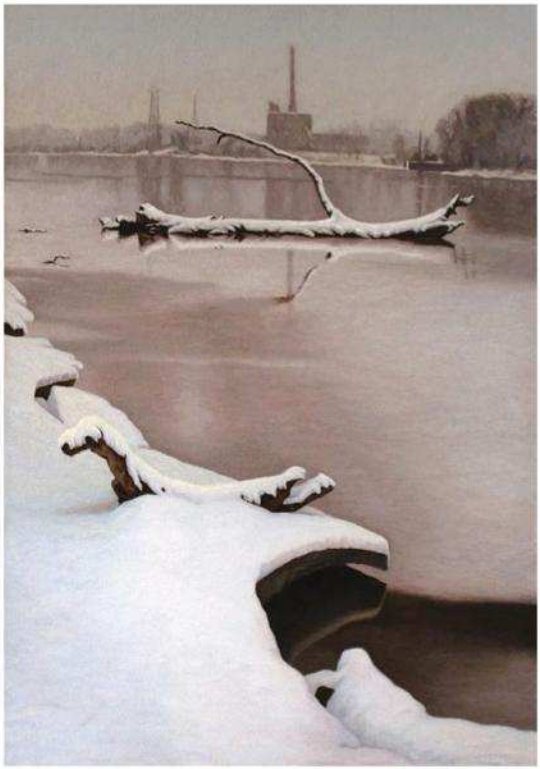
Artist Liz Phillips considers her paintings to be labors of love. Admitting it is a form of escapism, she is easily absorbed by the details and subtleties of her subjects. Her main muse has always been the natural environment, but she is inspired by color that sings, lighting that dramatizes a subject or any scene that tells a story or captures a moment worth remembering, whether quirky or sublime. She has traveled to many places near and far, but can also find inspiration in her immediate surroundings.

Working from her own photos, notes and memory, Phillips uses her computer and colored pencils—a previous medium of choice as a commercial illustrator for many years—to create an image that feels "canvas worthy." She paints what she calls "the bones" of the image and then gradually adds and fine-tunes the details. Phillips says, "The act of painting itself transports me away from the noise of everyday life, and I can get lost in it. It's my hope that the finished piece does the same for the viewer and also communicates at least some of the story it spoke to me."

Born in 1960, raised and still living in Wisconsin, Phillips' work can regularly be seen at galleries throughout the state. Currently she exhibits at the Gallery of Wisconsin Art in West Bend; Woodwalk Gallery in Egg Harbor; and Sadler Gallery in Milwaukee. Her website includes all of her work and current events, while her monthly newsletter gives followers the first glimpse of each new piece.

Want to See More?

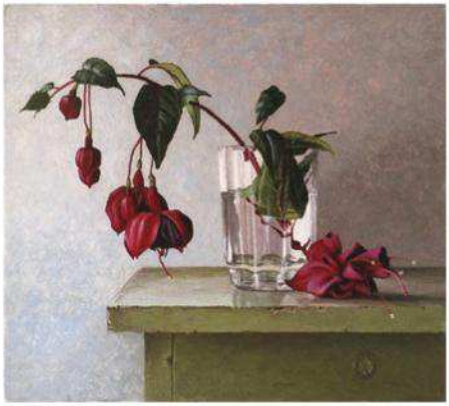
(414) 882-1953
www.lizphillipsfineart.com



Winter Snag, oil on canvas, 35 x 25"



Patterns, oil on panel, 9 x 12"



Fuchsia, oil on board, 11 x 12"

Mike D. Wodnick

Even though Mike D. Wodnick's work is representational, the underlying abstract shapes and composition is what interests him the most.

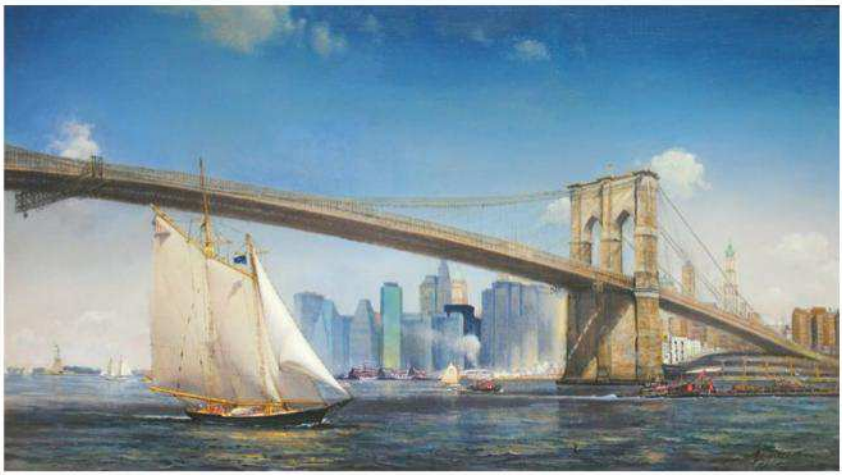
Born and raised in Minneapolis, Wodnick has had a lifelong interest in the arts and remembers an elementary school field trip where he was mesmerized by Jean Baptiste Chardin's *Attributes of the Arts*. "Chardin was a master of composition. His still life paintings are nothing but still. He guides the viewer through the picture, which is something that I strive to do," Wodnick says.

Describing his artistic process, Wodnick explains, "I have an idea or theme that I want to convey. Many times the title of the piece. This is important because it keeps me focused on the center of interest. I will do several thumbnail sketches. I keep them small so I don't spend too much time on them. I want the idea to evolve. I try different formats vertical, horizontal or square. This is the stage where I'm concerned about the big abstract shapes, the breakup of space, variation and repetition of form, flow of line and values. I find this to be a very creative and stimulating process."

As an artist, Wodnick says he is always trying to grow, and he wants to get caught up in the energy of his paintings. Some elements of a scene that he identified in early sketches might get dropped in the moment while painting. He does not strive for photorealism, and says, "I want my paintings to have a soul."

Want to See More?

(651) 227-1207 | mdwstudio@msn.com
www.mikedwodnickfineart.com



Clockwise from left:

Brooklyn Bridge, oil on canvas, 44 x 70"

Flag, oil on canvas, 48 x 80"

Black Dog, Vineyard Haven, oil on panel, 24 x 34"





Peter Arguimbau

"I feel that I was born to paint light," says artist Peter Arguimbau, who in 1958 started an apprenticeship with his father by grinding fresh color from powdered pigments as he painted portrait commissions. He won Best in Show at the *Darien Art Show* and the Huntington Award at the Hudson Valley Art Association in White Plains, New York. At 16, Arguimbau began studying Reuben's technique with Frank Mason for 14 years at the Art Students League.

"He showed me how to paint the light effect in all forms of motifs. For the last 40 years while working with Flemish technique, I have been calibrating and mastering these drying oils with just a handful of colors," says the artist. "The intoxicating thrill is in watching forms come to life as the colors chemically fuse together while the glazes create millions of prismatic hues of luminist light. I love painting the fluid transparency of water and sky with reflections as well as drawing the majesty of a clipper ship under sail. On occasion, I'll capture the glint in the eye of a portrait."

Flemish technique has given Arguimbau courage to write a book and spread this knowledge; *Finding Rembrandt's Medium, The Lost Secret of Art* is currently under edit. Watching people become engaged in the unique quality of his paintings propelled Arguimbau and his wife to open Arguimbau Art in Greenwich, Connecticut. Arguimbau and his son also opened the Mariner Gallery, which exhibits marine paintings in the historic district of Newport, Rhode Island.

Want to See More?

Arguimbau Art | 351 Greenwich Avenue
Greenwich, CT 06830 | www.arguimbauart.com

Mariner Gallery | 267 Spring Street |
Newport, RI 02840 | www.marinergallery.com

(203) 274-6176

/arguimbauart

@arguimbauart



Continuum: Moment in Time, acrylic sculpture, ed. of 60, 12½"



Elysium 1: World Within, acrylic sculpture, ed. of 125, 10"



Water Music, acrylic sculpture, ed. of 30, 30"

Michael Wilkinson

With the end of an era comes an opportunity from artist Michael Wilkinson. He says, "For 36 years now, I have been creating bronze and acrylic sculpture. Fifty-seven of those sculptures were acrylic. The last I created is called *Continuum: Moment in Time*, which seems a fitting title for my last work in the medium. Thirty-six years is a long run and yet, in my memory, it seems to have happened in the blink of an eye."

At the end of this year, the man who casts Wilkinson's acrylic sculptures will be retiring and closing his business. "Because he is the best at what he does, I don't want to start anew with another caster. At the same time, I am satisfied that I have done what I wanted to do with this wonderful medium, so I too will be ending my time with acrylic," shares the artist. "It has been a great experience—I am proud of the work I've created and hope that the many collectors who own my art will enjoy it for years to come. Although I am leaving acrylic, I will to continue to create works in bronze, but I will be unable to accept any new orders for acrylic work or undertake any repairs after November 1, 2018."

For those who are drawn to Wilkinson's highly collected acrylics, the time to order is now by contacting Quent Cordair Fine Art in Napa, California, where his art has been represented for 10 years. The gallery also has a limited number of Wilkinson works remaining on display.

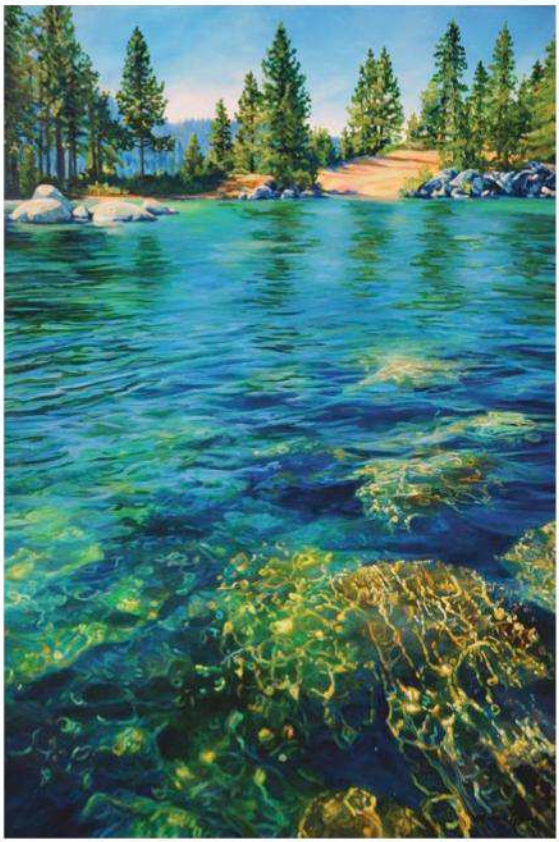
Want to See More?

Represented by Quent Cordair Fine Art
1301 First Street | Napa, CA 94559
(707) 255-2242 | www.cordair.com

/cordair

@quentcordairfineart

@cordairgallery



Summer Lake, acrylic on canvas, 72 x 48"



Sand Harbor, acrylic on canvas, 30 x 40"



Michelle Courier in front of *Tahoe Water Babies*, acrylic, 12 by 12 inches.

Michelle Courier

Denver-based artist Michelle Courier will be heading out to her beloved Lake Tahoe July 1 for three weeks. She will be visiting the galleries that represent her nearby for shows. She will be at Art Obsessions in Truckee, California, on July 7 and Pacific Crest Gallery in South Lake Tahoe on July 14. She will be bringing new paintings representing Lake Tahoe from her home base, Westward Gallery.

Courier will also be searching for new hikes to take photos for new work when she heads home to her Denver studio. "I have the best of both worlds being in Colorado and California and consider myself blessed to be able to hike and paint the vision I see to share with others," she says. "I want everyone to see what I see and also to be able to somehow feel the time of day and temperature. I look for a feeling of light and that moment of, 'Wow! I need to share this!'"

Painting enables Courier to create the feeling much more than her photographs do, yielding a painting that is very photo-realistic from 10 feet or farther away and very impressionistic up close with dancing brushstrokes. "I use my photographs as the structure for the painting, but as we all know that feeling of 'the photograph just didn't capture what I saw,' but in painting I can capture the essence," Courier explains.

Want to See More?

Represented by Westward Gallery
4400 Tennyson Street | Denver, CO 80212
(720) 483-1046 | www.westwardgallery.com

/westwardgallery

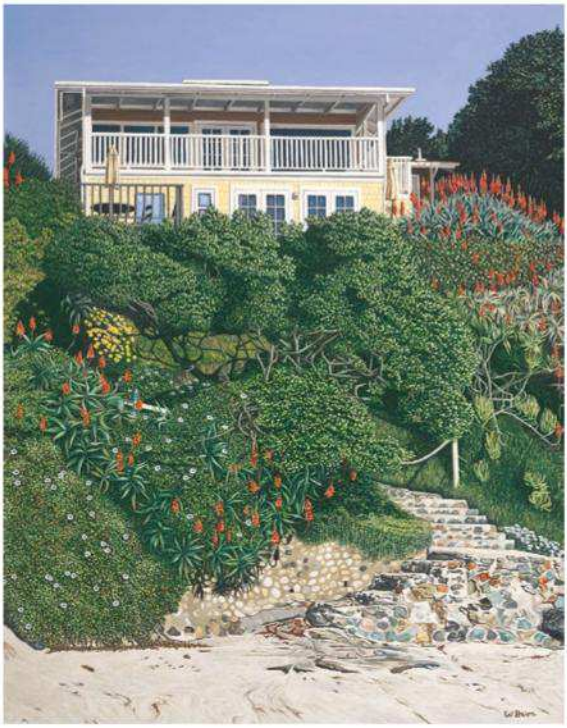
@westwardgallery



Three Arch Bay Surf Club, oil, 20 x 24"



Respite at the Sand Castle Cabin #19, oil, 22 x 28"



Yellow House at Shaw's Cove, oil, 28 x 22"

William Brion

William Brion moved to California in 1952 where he enjoyed living on the cliffs above the beach at Agate Street in Laguna Beach. His mother, who had worked for Disney Animation Studios, was instrumental in his exploration of different art mediums. Brion graduated from Whittier College in 1974 with a degree in art and art history. He explored the many forms of artistic expression in art history and began to assimilate and articulate certain artistic influences by preferred artists into his work. He relished the realism of Andrew Wyeth and his weathered structures, and he cherished the beauty of the impressionists in their attempt to capture the moment with dashes of "lighted" paint.

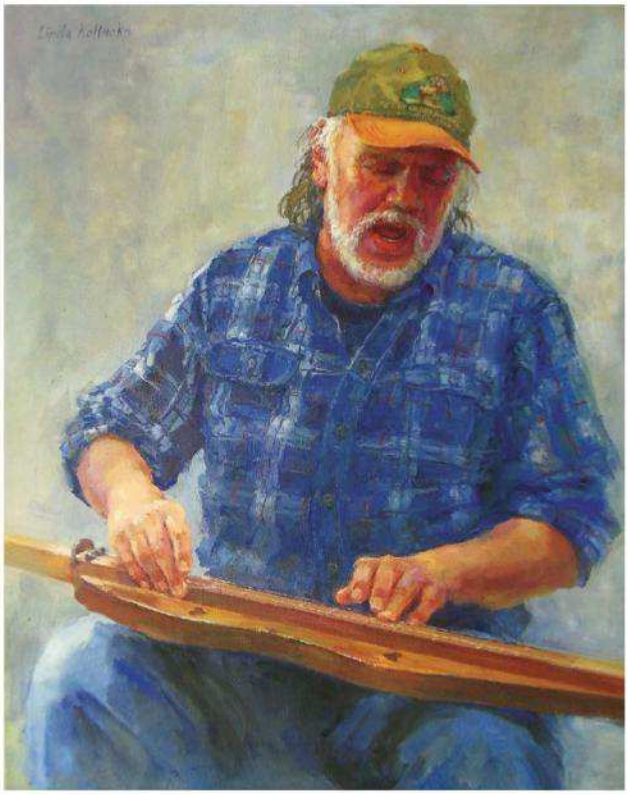
Brion rounded out his artistic background with the art of India and the art of Oceania classes at Long Beach State. He adopted the Indian circular artistic technique of the "mandala" to bring calm and a sense of serenity to his work. Taking a class in photography from fashion photographer Robert Randall helped him to improve his compositional skills. As a young adult, he spent five years working for the Laguna Beach parks department caring for Heisler Park and built his knowledge of the coastal plants and trees that now instill strength and insight into his paintings.

Brion's work is an expression of his love for the local coastline where he spent his childhood exploring everything along the beaches. His intimate knowledge of each cove's unique heritage is reflected in his work. His paintings are a mixture of hard architectural lines nestled in the soft folds of nature's surroundings. They are the vestiges of an era that is quickly disappearing.

July 5 to September 1, Brion will participate in the *Festival of Arts* of Laguna Beach.

Want to See More?

(949) 510-7961
www.williambrionart.com
WilliamBrionArt.com



Mountain Melody, oil, 30 x 24"



Diebold Farm, oil, 11 x 14"



Deborah in Dirndl, oil, 20 x 16"

Linda Kollacks

The paintings of Linda Kollacks offer a feast of color to delight the eyes and an energy that reflects her passion for painting. Her goal is not just a duplication of the subject before her but rather an imaginative interpretation using the solid painting skills developed over the years.

An early move to Brussels, Belgium, spawned an interest in landscape painting and provided many opportunities for her to paint plein air, a discipline she says cannot be overestimated. "Such exploration not only enriched my art experience but also broadened my life perspective," Kollacks shares, "and I'm deeply grateful for this."

Kollacks accepts commissions, teaches portraiture and paints landscapes and still life. "It's important to see oneself as an artist first, not just a portraitist, otherwise one can so easily become stilted as a painter," she explains. "What I learn from painting other genres also benefits my portrait work. Each time I begin a painting, I look for something compelling in the subject which drew me to it in the first place, and I try to remain faithful to that immediate creative impulse."

Kollacks is a member of Portrait Society of America, Oil Painters of America and National Oil & Acrylic Painters' Society. She is represented by Portraits Chicago in Lake Forest, Illinois, and Curtis Gallery in Libertyville, Illinois.

Want to See More?

(847) 680-6334 | lindakollacks@gmail.com
www.lindasportraits.com

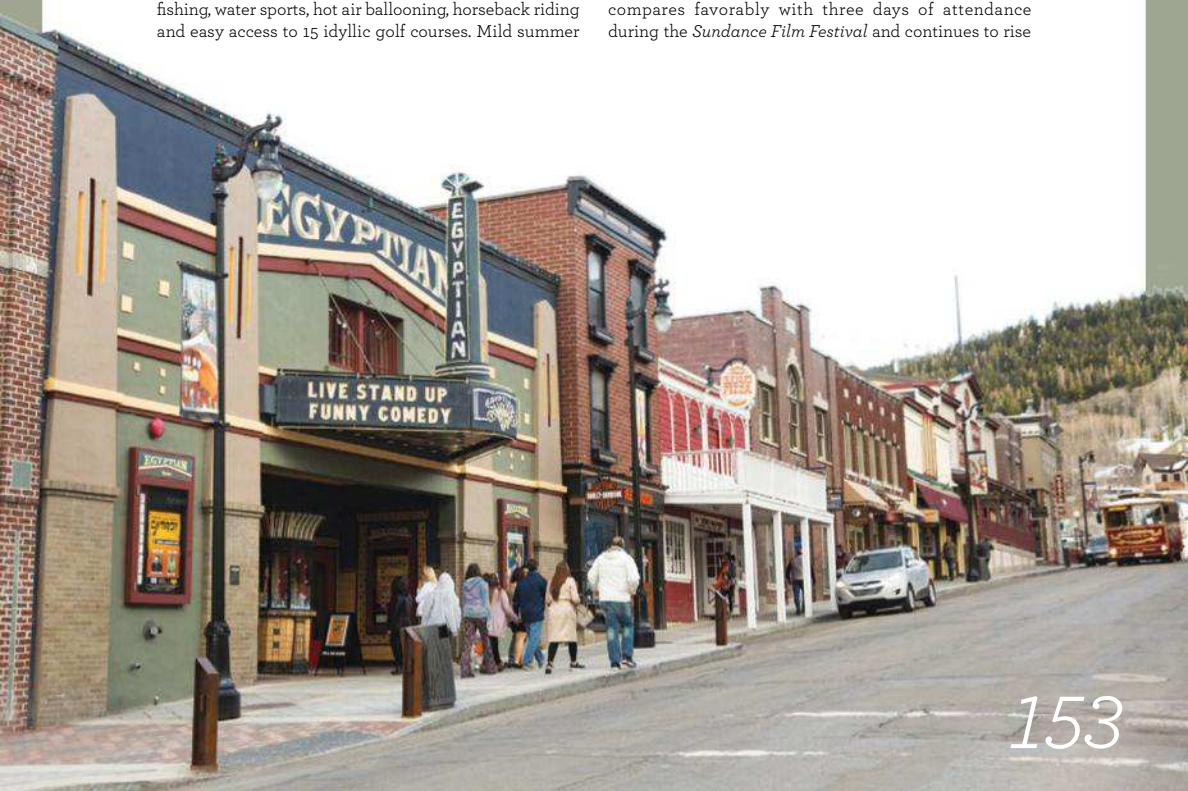
PARK CITY

By Kelly Skeen

Park City, Utah, has long been known as a winter destination. From world-class skiing to the acclaimed *Sundance Film Festival* in January, this quaint mountain community is brimming with tourists, locals and part-time residents during the colder months. Park City's summer season, however, now rivals what was once this historic mining community's tourism peak. As the temperatures rise and the snow melts from the mountain, outdoor enthusiasts replace their skis and snowshoes with hiking boots and mountain bikes and hit the 400-plus miles of public trails. Deer Valley, Park City Mountain and Canyons ski resorts even offer lift service for bikers. Park City is also known for its fly-fishing, water sports, hot air ballooning, horseback riding and easy access to 15 idyllic golf courses. Mild summer temperatures due to the city's high elevation create an ideal environment for its abundance of outdoor activities. Visitors who are drawn to Park City for outdoor recreation may be surprised by what else the city has to offer. Arts and culture is an increasingly strong point for this community and, in addition to outdoor tourism, attracts a demographic of its own. Art collectors, artists and art enthusiasts from Utah and around the country come to Park City for its year-round gallery stroll, film series, festivals, theater performances, concerts and more.

"It's a mountain community, it's a ski community, but arts are the other anchor," says Jory Macomber, executive director of the **Kimball Art Center**. "The more we can become an arts destination in the fall, spring and summer, the better it is for everybody." The Kimball Art Center plays an important role in this mission as it hosts the defining and biggest event of the summer. The ***Kimball Arts Festival*** brings in national artists for a juried competition and fair that stretches down historic Main Street. Out of nearly 1,000 applicants, 220 artists are chosen to participate and sell their work during the festival. Attendance reaches over 50,000 Utah and out-of-state visitors during the course of the event, which takes places annually in early August.

According to Macomber, the three-day art festival compares favorably with three days of attendance during the *Sundance Film Festival* and continues to rise



in participation by four to five percent each year. The arts festival kicks off with the *Art Starts Here Gala*, a formal fundraising event that celebrates Kimball's arts education initiatives and its role as a catalyst for local creativity and arts engagement. Tickets are on sale now for this year's gala on August 2, which leads into the arts festival occurring August 3 to 5. The full weekend is Kimball's biggest fundraiser of the year and supports the organization's year-round arts education programming and exhibitions. Sundance Institute, Park City Institute and the Egyptian Theater will host tandem events during the festival including film screenings, concerts and other performances.

The Kimball Art Center is Park City's oldest nonprofit organization founded in 1976 by Bill Kimball. Kimball opened the center as a way to foster what he predicted to be Park City's "third phase." The mining boom was the first, when Park City was one of the most sought after silver camps in the West; this early identity is still present through the historic architecture on Main Street. The second phase came in the early 1960s after the collapse of the mining industry, when the city surged back to life with the growth of premier ski resorts and a world-class reputation for steep powdery slopes. When the art center opened in the '70s, Kimball wrote a letter to the editor in which he expressed his hope for Park City's future. "Perhaps the third phase will be that the center can provide the opportunity for each person to expand his interest in the arts. I hope so," he stated.

The late Kimball would certainly be proud of his community's collective interest in the arts particularly since the city, in partnership with the Kimball Art Center and Sundance Institute, recently purchased a 6-acre plot of land in Bonanza Park for a new Arts & Culture District outside of the Main Street hub. This "sustainable, walkable, livable and vibrant" district will be anchored by new buildings for the Sundance Institute and Kimball Art Center and will also include commercial art spaces, creative local businesses, innovative food concepts and housing for residents and artists. The new Kimball Art Center will be two

1 **Susan Swartz Studios**
260 Main Street, Park City, UT 84060
(435) 655-1201, www.susanswartz.com

2 **Mountain Trails Gallery**
301 Main Street
Park City, UT 84060, (435) 615-8748,
www.mountaintrailsgallery.com

3 **Meyer Gallery**
305 Main Street, Park City, UT 84060
(435) 649-8160, www.meyergallery.com

4 **Bret Webster Images Gallery**
312 Main Street
Park City, UT 84060, (435) 200-8258
www.bretwebsterimages.com

5 **David Beavis Gallery**
314 Main Street
Park City, UT 84060, (435) 602-1123
www.davidbeavisgallery.com

6 **PROTHRO Gallery**
314 Main Street, Park City, UT 84060 (435)
200-8866, www.prothrogallery.com

7 **Mangelsen Images of Nature Gallery**
364 Main Street, Park City, UT 84060
(435) 649-7598, www.mangelsen.com

8 **J GO Gallery**
408 Main Street (lower level)
Park City, UT 84060, (435) 649-1006
www.jgogallery.com
www.wonderboxgallery.com
www.sparkleandblinggallery.com

9 **Gallery MAR**
436 Main Street, Park City, UT 84060
(435) 649-3001, www.gallerymar.com

10 **Lunds Fine Art Gallery**
591 Main Street, Park City, UT 84060
(435) 655-4349, www.lundsfineart.gallery

11 **Montgomery-Lee Fine Art**
608 Main Street
Park City, UT 84060, (435) 655-3264
www.montgomeryleefineart.com

12 **Terzian Galleries**
625 Main Street, Park City, UT 84060
(435) 649-4927, www.terziangalleries.com

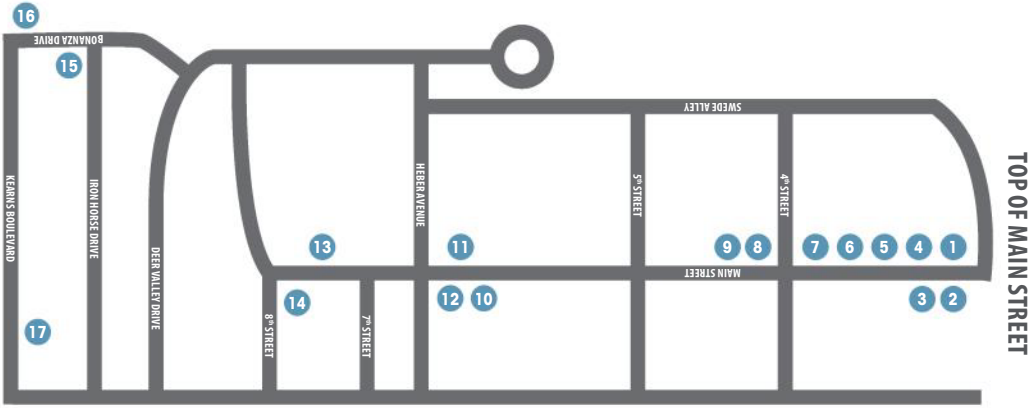
13 **Trove Gallery**
804 Main Street, Park City, UT 84060
(435) 655-3803, www.troveparkcity.com

14 **Main Street Gallery**
825 Main Street, Park City, UT 84060
(435) 200-4445, www.mainstgallerypc.com

15 **Julie Nester Gallery**
1280 Iron Horse Drive
Park City, UT 84060, (435) 649-7855
www.julienestergallery.com

16 **Designs by Knight Gallery**
1662 Bonanza Drive #3A
Park City, UT 84060
(435) 649-2005, www.bkjewels.com

17 **Kimball Art Center**
1401 Kearns Boulevard
Park City, UT 84060, (435) 649-8882
www.kimballartcenter.org





Kimball Arts Festival. Photo by Mark Maziarz. All images courtesy Park City Chamber/Bureau.

to three times bigger than its current building, encompassing more galleries and interactive exhibition space. The master plan for the district will be revealed this summer with a slated opening for 2022.

Other citywide summer events in addition to the *Kimball Arts Festival* include the Fourth of July parade on Main Street, the *Deer Valley Music Festival*, the *Big Stars Bright Night Concert Series* and, of course, the monthly *Gallery Stroll*. In the Historic District and beyond, Park City boasts nearly 20 fine art galleries offering high-caliber work ranging from traditional to abstract, western to modern. On the last Friday of the month from 6 to 9 p.m., galleries present special exhibitions spotlighting local, national and international artists. According to **Gallery MAR** owner Maren Mullin, summer arts events often become first priority for Park City visitors who plan trips around festivals, concerts or exhibitions for their favorite artists. "We see a lot of people mark their calendars and come out specifically for cultural opportunities in the summer," she says. "Then they stay to enjoy the outdoor recreation."

Cultural opportunities are abundant this summer in Park City including several exhibitions that shouldn't be missed. **Meyer Gallery** opens an anticipated show during the July *Gallery Stroll* for Utah portrait painter Mary Sauer, whose classic figurative paintings are layered with modern philosophies and techniques. Also opening this month is *Of Paper* at **J GO Gallery**, featuring whimsical works on paper by local favorite Denise Duong; and **Terzian Galleries** presents an all-female artist invitational titled *Our Favorite Things*, spotlighting 10 women painters from Utah and beyond. The Kimball Art Center opens an important exhibition at the end of the month for French-American artist Niki de Saint Phalle, a significant 20th-century sculptor, painter and filmmaker.

This summer also marks a meaningful milestone for Gallery MAR, who celebrates 10 years in operation this August with a group exhibition titled *The Perfect Ten*. Mullin honors her long-lasting artist relationships by highlighting 15 gallery artists who have been with her for most of the gallery's 10-year history. Park City visitors can find more information on monthly gallery strolls and exhibitions at **Julie Nester Gallery**, **Mountain Trails Gallery**, **Trove Gallery** and more on the Park City Gallery Association website.

The "perfect day" in Park City is an elusive idea as there are endless opportunities to experience the arts and the outdoors, not to mention gourmet dining and boutique shopping. When asked how to best enjoy Park City summer, Mullin encourages guests to arrive with an open mind and spontaneous attitude. "I love the element of surprise in Park City," she says. "You might wander into a gallery for a show and discover a new artist, or get a recommendation for a new restaurant that just opened up. I would encourage visitors not to over plan and leave openings for a wonderful afternoon to unfold."

Summer Events & Openings

Group Exhibition
MOUNTAIN TRAILS GALLERY
July 3-8

Heather Barron
TROVE GALLERY
July 7

Our Favorite Things
TERZIAN GALLERIES
July 20-August 1

Of Paper: Denise Duong
J GO GALLERY
July 21

Niki de Saint Phalle
KIMBALL ART CENTER
July 21-September 16, opening July 20

Teresa Kalnoskas: Opus
JULIE NESTER GALLERY
Through July 24

Mary Sauer: Remnants
MEYER GALLERY
July 27

Audra Weaser
JULIE NESTER GALLERY
July 27-August 28, opening July 27, 5:30-7:30 p.m.

Kimball Arts Festival
MAIN STREET
August 3-5

Group Exhibition
MOUNTAIN TRAILS GALLERY
August 3-5

David Frederick Riley
MEYER GALLERY
August 4

Thomas Arvid
PROTHRO GALLERY
August 25

Colby Sanford: Remembering Home
MEYER GALLERY
August 31

ZOEY ZAMARRIPA
Austin, TX • info@zoeyzamarripa.com • www.zoeyzamarripa.com



1

Finding Her Path

Zamarripa was the Grand Prize winner of *International Artist* magazine's Challenge No. 105, Still Life.

When Zoey Zamarripa was young, the Texas artist gave up on drawing, having observed others she considered to be more naturally gifted at art. "Fortunately, I continued to have a lot of art exposure, and eventually picked it back up," says Zamarripa, who never tired of visiting museums and reading art books and magazines. "Through my personal studies, I've discovered countless artists whose work I otherwise wouldn't have known. I'm influenced by many periods and styles."

One of her favorite exhibits she saw growing up was of Alexander Calder's circus and several of his mobiles. "I was struck by how positive and colorful his creations were," she explains. "I imagined how much joy he must have felt creating them and sharing them with people. I'm attracted to art in all forms that uplifts."



2

1
Lily Pads with Flowers, watercolor, 30 x 48"

2
Zoey Zamarripa in her studio observing her work in progress. Photo by Marcello Zamarripa.

3
Paulina in Venice, watercolor, 40 x 30"



3



4

During college, Zamarripa studied architecture, but soon realized it wasn't the career path for her and stopped taking the required math classes. "[I] really missed the way [math] forced my brain to think," she says. "Painting renewed that part of me. And now I'm creating my own problems to solve."

Having begun working in the unpredictable medium of watercolor, Zamarripa learned quickly that planning a composition is important in any medium. Her watercolor pieces tend to derive from imagination, which has made Zamarripa comfortable in diverging from reference materials and adding elements to enhance the work.

"At the heart of what I do, regardless of medium, is to show beauty and mystery in the world around us, even in the ordinary things we see every day and are apt to take for granted," shares Zamarripa. "If I can awaken or inspire some wonder and hope in my viewer, then I have accomplished something important."

Lily Pads with Flowers, measuring 30 by 48 inches, is the largest painting she has created to date. "It was a stroke of serendipity to find these flowering lily pads at a nature preserve. Green is one of my favorite colors and having the opportunity



to use so many of its shades was terrific," she says. "I was thrilled that the water was distinctly blue and not too murky. I found my groove painting the ripples and was sad when I was done."

Paulina in Venice, a painting of the artist's daughter, is one where she changed the overall composition from her photographic reference. She explains, "I chose to clear the scene of many people; but, always drawn to a bit of [the surreal], I kept a reflection of one person. The mannequin definitely enhances that feeling as well. In the process of removing pedestrians and shoppers, I had to improvise some of the window arrangements and architectural details."

As a mother of four, Zamarripa says her priority has been raising her children, but she also wanted to make time for a creative outlet. Discovering her specific path later than some, Zamarripa says she is quite young in her painting experiences. "Many of my paintings are a notable first exploration for me. I don't want to rein myself in yet or possibly ever."

4
Brussels Sprouts and Goblet, watercolor, 12 x 24"

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Lotton Gallery / Chicago, IL	5
Loveland High Plains Arts Council / Loveland, CO	93
Mariner Gallery / Newport, RI	18
Market Art + Design / Bridgehampton, NY	32
National Museum of Wildlife Art / Jackson Hole, WY	6
National Oil & Acrylic Painters' Society, The / Houston, TX	28
Piltch, Donna / West Palm Beach, FL	81
Pippin Contemporary / Santa Fe, NM	23
Porter, Stephen / Searsmont, ME	85
Quent Cordair Fine Art / Napa, CA	45
Quidley & Company Fine Art / Boston, MA	13
RJD Gallery / Bridgehampton, NY	2, 3
Sandy Graves Art / Steamboat Springs, CO	92
Scottsdale Gallery Association / Scottsdale, AZ	103
Selby Fleetwood Gallery / Santa Fe, NM	7, 29
Shain Gallery / Charlotte, NC	21
Susan N. Jarvis, Fine Art / Salt Lake City, UT	47
Susan Powell Fine Art / Madison, CT	Cover 3
T.H. Brennen Fine Art / Scottsdale, AZ	31
Tippets, Marie / Dana Point, CA	107
Total Arts Gallery / Taos, NM	35
Tree's Place / Orleans, MA	11, 39
Unfried, Amy Bright / Wilson, WY	81
Washington Art Association & Gallery / Washington Depot, CT	12
Wells Gallery / Kiawah Island, SC	37
Yenny Cocq Sculpture / Santa Fe, NM	89

Summer in New England

July 14 to September 8, 2018



Del Bourree Bach *Summer Cottages* Acrylic 18 x 36"



Leonard Mizerek *Calm Seas* Oil 15 x 30"



Kathy Anderson *Wildflower Garden with Cosmos* Oil 28 x 36"



James Magner *Summer Sail* Oil 24 x 30"



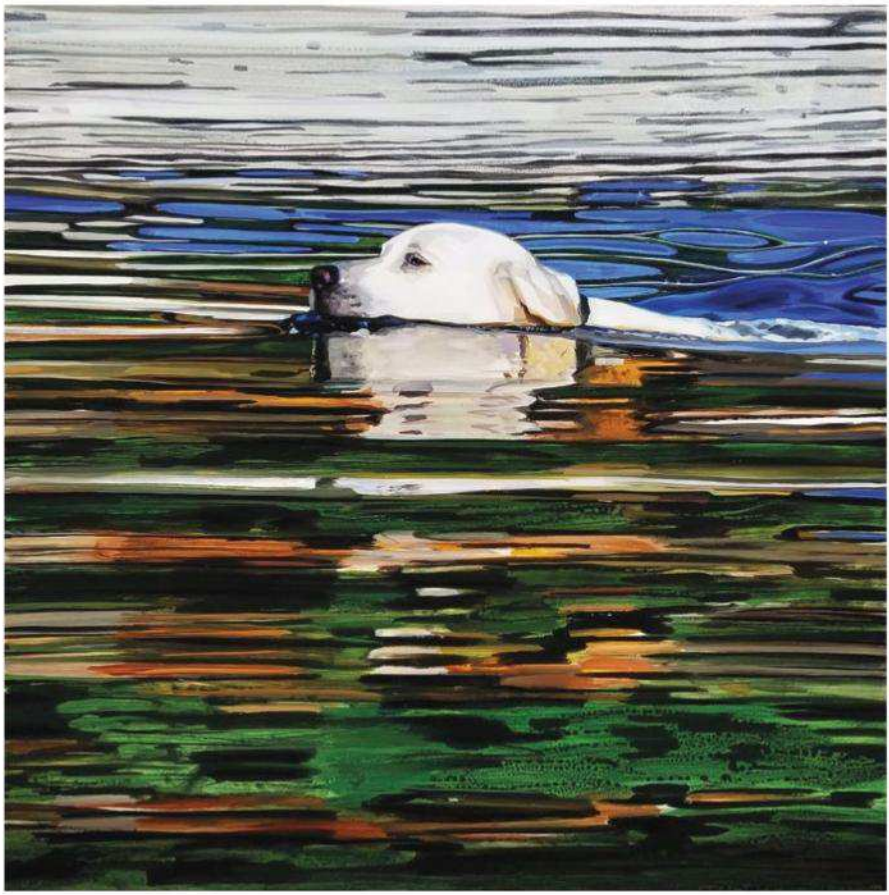
Jeanne Rosier Smith *Glorious* Pastel 15 x 30"

Susan Powell Fine Art

679 Boston Post Road, Madison, CT 06443 | 203.318.0616 | email: susanpowellfineart@gmail.com

View works at: www.susanpowellfineart.com

10 YEAR ANNIVERSARY | GALLERY MAR



"Summer Swim," oil on panel, 36" x 36"

CRISTALL HARPER

"AFFIRMATIONS" - Two Person Exhibition with Ron Russon Opening July 20

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